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## Vol. 6 CONTENTS FOR DECEMBER 1944 No. 3

LILLIAN HELLMAN	<i>Barrett H. Clark</i>	127
LIBERAL EDUCATION AND DEMOCRACY	<i>Warren Beck</i>	134
THE MANUSCRIPTS OF PAUL MUNSTER ENGELSON	<i>Joe Lee Davis</i>	141
ACHIEVING CONTINUITY IN HIGH-SCHOOL AND COLLEGE ENGLISH	<i>Robert C. Pooley</i>	149
THE "EI-IE" RULE	<i>Donald W. Lee</i>	156
LET'S TEACH COMPOSITION!	<i>Edward W. Hamilton</i>	159
ROUND TABLE		
Housman's "1887"—No Satire	<i>W. L. Werner</i>	165
United States Cultural Institutes in the Other American Republics	<i>William J. Griffith</i>	166
CURRENT ENGLISH FORUM		169
SUMMARY AND REPORT		171
BOOKS		
The Shock of Recognition	<i>Henry W. Wells</i>	179
Liberal Education Revitalized	<i>Carter Davidson</i>	180
Helping Retarded Readers in College	<i>J. M. McCallister</i>	181
In Brief Review		182

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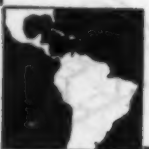
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# COLLEGE ENGLISH

Volume 6

DECEMBER 1944

Number 3

## *Lillian Hellman*

BARRETT H. CLARK<sup>1</sup>

THE five plays of Lillian Hellman cover exactly one decade in the annals of our contemporary American drama, a period of extraordinary interest and great activity. The first fourteen years of that epoch which opened in the late winter of 1920 with the first full-length drama of Eugene O'Neill saw the establishment of a body of dramatic native work which justified the claim of American critics that the theater had at last come into its own both as an art and as a medium of expression for adult writers. The work of the first decade was less concerned with the intellectual problems of the day than the second, and the playwrights seemed more eager to explore the possibilities of the dramatic medium than to challenge the political status quo. During the early 1930's a number of writers, stimulated to a great extent by the so-called "radical" playwrights of Germany and by a desire to spread the gospel of communism as understood in Soviet Russia, formed groups dedicated to the formula that the drama, whatever else it may be, should, above all, proclaim the brotherhood of man and, by exhibiting the evils of capi-

talism, hasten the overthrow of our present bourgeois social order. The play of "social significance" was one of the outstanding phenomena of the 1930-40 period. It is not to be wondered at that most of these plays should be mechanical in structure, naïve, and unconvincing, since nearly all of them were inspired rather by their authors' desire to protest against injustice or to plead for some new type of utopia than by an impulse to set forth in terms of beauty or truth some basic concept of human value, without argument and with no concern over its political effect.

To understand one important aspect of the work of Lillian Hellman, it should be pointed out that, while she was never associated with any theater group that discussed, wrote, or produced radical propaganda plays, all but one of her works belong in the camp of the earnest thinkers—the propagandists. To say this without qualification, however, is to miss the point. Though she never wrote a play merely to entertain an audience, to win fame, or to make money, she never wrote a line without trying to say something that would help man to escape or offset the effects of ignorance and wrong think-

<sup>1</sup> Executive director, Dramatists Play Service.

ing. In a word, she is an idealist and a philosopher. But, if that were all, she would hardly be worth talking about: she is also an artist, a playwright whose "message" is invariably, though not always skilfully, integrated into works which hold us by those qualities of truth without which all the good ideas in the mind of man are of no avail.

The first of her plays to be seen in the theater was *The Children's Hour*. Produced and directed by Herman Shumlin (she never had any other producer or director) in November, 1934, this somber drama had a long and successful run. The theme, as the author tells us, is "good and evil." Rather, I believe, evil alone. The evil here, as in the character of Iago, is a kind of unattached and almost meaningless power. It is like a phenomenon of nature, which cannot be eradicated, hardly perhaps even dealt with. It differs from all the other evils Miss Hellman has so skilfully and meaningfully set forth in her later plays. For instance, in *The Little Foxes* and *Watch on the Rhine*, the forces set in opposition, the good against the evil, are pretty evenly matched, since in each case the evil is shown not only to be rooted in what is understood but to be something about which it is humanly possible to take a definite stand. The child Mary in *The Children's Hour* precipitates a tragedy out of her own malice, yet she is scarcely responsible; she is almost a monster, and, as such, the drama that follows is in a way accidental. True, a part of the responsibility lies with Mrs. Tilford, the child's grandmother, but her responsibility is only indirect and, to that extent, attenuated and weak.

A study in evil, yes, and an amazingly tense and artfully constructed drama, yet weakened because the emotions it precipitates remain partly sterile. What can

be done about it all? An almost incredible child invents a tale that the two women who own and operate her school are homosexuals; the story is believed, and the school is put out of business. The child's grandmother accepts the story, and so (evidently) does the fiancé of one of the women. The other then admits that she has always been sexually attracted to her companion, and kills herself. At the very last the grandmother comes to make amends to the woman she has wronged having, in the meantime, learned the whole truth.

Turn now to the revealing Introduction which Miss Hellman wrote in 1942 to the Random House edition of her *Four Plays*. She admits that the play "probably should have ended with Martha's suicide: the last scene is tense and over-burdened." She cannot avoid, she adds, "that last summing up." But if this summing-up had been omitted, most of the irony of the play would have been lost. It might have been better if what is now the summing-up had been made an integral part of the play, but it was not. The author shows simply that there is an irony in things as they happen and *The Children's Hour* is ironic only in the sense that here is evil, and make the best of it. True, she seeks to intensify the human element by causing Karen to say to Mrs. Tilford, "You want to be a 'good' woman again, don't you?"

I believe, though I have no means of knowing, that Miss Hellman's admission about the last scene was perhaps intended to apply not so much to the play under discussion as to all her other plays.

It is a little puzzling that *The Children's Hour*, so effective as pure drama, but so remotely concerned with any issue likely to appeal to anyone so deeply concerned with man and his destiny, should have preceded the other four plays, every



one of which is inescapably "moral" in all its implications. Miss Hellman says that she is "a moral writer, often too moral a writer." Which is another way of saying that she writes her plays in order to demonstrate what is wrong with life and how a better way of life may be found and won.

*Days To Come*, the next of her plays to be produced (1936), was her only failure. It ran for just six performances. "I spoiled a good play," she writes. "I returned to the amateur's mistake: everything you think and feel must be written this time, because you may never have another chance to write it." The whole passage is extremely interesting but too long to quote here. Yet one more sentence must be noted: "I knew a woman like Cora and I hated her, and *that* hate had to go into the play." A reading of all the Hellman plays will show how the author's particularized hatred of this or that individual, this or that fact or idea as exemplified in *The Children's Hour* and *Days To Come*, is in the last three plays, with one or two minor exceptions, attenuated, merged into what closely resembles pity or a remote kind of contempt; "reserved compassion" is perhaps the best phrase. The simple fact of hatred, as it first develops in a writer, may not prevent that writer from seeing his subject whole, but it usually does. Doubtless Miss Hellman learned that to vent her hatred upon anyone or anything tended at the same time to weaken her power to persuade and convince. Notice, for example, how the "villain" Teck, in *Watch on the Rhine*, stands forth a completely rounded characterization, and how Kurt, instead of being opposed by a conventionally wicked man who can be summarily killed and therefore eliminated from the picture, is seen by the audience as pursued by an idea and a

philosophy which cannot be so conveniently disposed of.

*Days To Come* shows a family of more or less well-intentioned Americans confronted by the problem of dealing with organized labor when their employees undertake a strike. Here is no case of labor-baiters versus "good" men—the matter is not so simple. The pattern used is one that the writer was to repeat with variations in each of her next three plays, at least a part of the pattern: on the one hand, a person or a group oppressed by another person or group, the old idea of individualism and the new idea of co-operation for the purpose of achieving justice and human dignity. Now, the playwright, being an observer and a philosopher as well as a special pleader, knows well that in the ranks of each of the opposing forces there are those who are neither villains nor heroes, and she has been at pains to show (particularly among her reactionaries) some man or woman who has been victimized by circumstances, and in some cases a young person not too old to have been corrupted; in a word, someone worth saving, like Alexandra in *The Little Foxes*. What gives *Days To Come* its point is chiefly the character of Julie, a member of the ruling class, who falls in love with Whalen, the labor organizer, the first of the few Hellman "heroes," one of the men who compels her respect, the men "who work for other men." The workers in this play lose the first round in their battle, strikebreakers having been called in; but in "days to come" the story will be different. For Julie it is too late. Her impulse to find a better way of life has been too long delayed. When Whalen tells her that he hates the poor but loves what they could be, Julie answers that she does not hate the poor but that she has no idea what they could be. Nothing



can be expected from the man who brought in the strikebreakers, obviously; he is only a stupid, unimaginative, and well-intentioned bungler. As for Cora, she remains a lay figure, the symbol of all that was blind and cruel among the economic royalists who produced her.

I question the artistic validity and effectiveness of the love of Julie for Whalen and of the hesitant confession of the man's attraction toward her. The introduction of a love scene at the climax of the action, no matter what it is intended to do, blurs the outline of the story and obscures the theme. While such things are always happening in life and spoiling the pattern which tidy-minded artists must weave to make themselves articulate, they are too likely to lead us into bypaths, away from the main issue. It was perhaps for this reason and also because of Miss Hellman's desire to find "new ways to say" what she had to say that she felt impelled to pull together the threads of her arguments in the last scene, just as she had done in the earlier play.

There are traces in *Days To Come*, especially in the last act, of the mood that was to sound the note in the entire action of *The Little Foxes*. It is an easy progression into the first act of the latter play, which came to the stage in 1939 and enjoyed a long run. In most respects *The Little Foxes* is the most mature and satisfactory of its author's five plays. Here the artist is nearly always in command of the moralist, or shall we say that the moral backbone of the play is completely fused with the skeleton of the plot. The playwright has, as Henry James phrased it, buried her tools after making good use of them. Details of planting and preparation seem more casual, the direction of the plot is never too obvious, and the dialogue is exactly

right. It possesses a rhythmical quality which is never intrusive and a surface realistic quality that makes us forget it is the work of a conscious and determined and scrupulous writer.

Here again, as in *Days To Come* (but note that the action takes place nearly half a century ago), we find a group of old-time royalists, selfish, corrupt, despicable, that join hands with a suave northern capitalist to sell their cotton at an immense profit by exploiting local labor at starvation wages. Oscar Hubbard, his brother Ben and their sister Regina, abetted by the contemptible Leo, Oscar's son, conspire together to put over a deal that will make them all wealthy. They are counting on Regina's husband, Horace, to furnish his share of the capital needed in order that they, the original conspirators, may keep control of the stock. Horace, ill at a distant hospital, is summoned home. He refuses to invest his money, preferring to have no further part in the work of corruption undertaken by his wife and her brothers. But Leo steals negotiable stocks belonging to Horace, and, when the latter learns this, he cleverly devises a plan whereby Regina is given power over the others, or will be given such power after his death. In a most effective scene she allows her husband to die, by refusing him medicine, and immediately demands and gets a lion's share of the stock. Such is the principal plot line. It is the amplifications and undertones, however, that together give the play its "spire of meaning." The "little foxes," the "spoilers of the vines," the corrupt enjoyers of privilege have not seen that "our vines have tender grapes." Regina's seventeen-year-old daughter Alexandra is old enough to understand something of the horror of her situation and young enough, if she escapes in time, to make

something of her life. She may perhaps realize what Julie realized too late; and she will almost certainly never become a Cora. In *The Little Foxes* is the figure of Birdie, who has married into the Hubbard family because of her social standing and her property, and is now a pathetic lost soul—one of the innumerable casualties that strew the path of the spoilers. She, and Horace, and the colored servant Addie, all help Alexandra to break the bonds that hold her, and at the last the child turns to her mother, and tells her she is leaving home. Regina for a moment possibly begins to realize what is happening. But we don't know. Regina asks Alexandra, "Would you like to sleep in my room tonight?" and the latter answers, "Are you afraid, Mama?" At this Regina says nothing, but "moves slowly out of sight," as Addie comes to Alexandra and "presses her arm."

Addie, who in a way speaks for the Negro, is carefully, sparsely, beautifully sketched. How easy it would have been to make her a mouthpiece for the oppressed and thereby have ruined the surface reality of the play and at the same time weakened the plea the dramatist wanted to make! Miss Hellman has learned that in the nice selection of observed phenomena, properly set forth in scenes that are part and parcel of the pattern, she can drive home her argument far more effectively than by stepping outside the framework and mounting the soapbox. Notice how the special pleading for which Addie was introduced is resolved into a simple, almost casual, line of dialogue. When Horace tells her that he is going to leave her something when he dies, Addie answers, *laughing* (that is the stage direction), "Don't you do that, Mr. Horace. A nigger woman in a white man's will! I'd never get it no-how."

*Watch on the Rhine*, first produced in 1941, was probably even more popular than *The Little Foxes*. It is by all odds the most human of all the Hellman plays, the warmest and in some ways the most understanding. For one thing it has a full-length hero, again a man who "works for other men." He is articulate in a wholly winning manner, and he goes out of his way to stress his unimportance; besides, the enemy is not capitalism, or the privileged members of society, but fascism at its melodramatic worst. Kurt, the little German who gives up his work, his wife and children, and is ready to give up his life in order to crush what threatens all we believe in, could scarcely have been anything but sympathetic.

And again I call attention to the "villain" Teck, the Romanian aristocrat who blackmails his hosts into buying him off when he discovers who Kurt is and what he is trying to do. Teck is no lay figure; he does not even represent fascism: he is no more than a pitiful little rat, himself a victim. But the author wastes no hatred upon him; she even goes out of her way to make him understandable, and she likewise endows him with some remnants of human decency. In a word, she has learned that to symbolize a situation it is not necessary to assume the manner or dramatize the gestures of contempt. The fact speaks for itself when the fact is wholly and understandingly embodied in speech and action.

Certain critics have accused the author of this play and of *The Little Foxes* of being melodramatic. It is true that in both plays there are scenes which, if stripped of their significance, would indeed be pure melodrama. Take the scene in which Kurt kills Teck or, in the earlier play, that in which Regina allows her husband to die while she stands watching him. Pure melodrama, both scenes, in

the hands of a writer who conceived them in vacuo, for their own sakes alone; but melodrama is melodramatic not because it is violent or striking but because it uses violence for violence' sake. Miss Hellman seems a little reluctant to use violence as she has consistently done, even apologetic, as though she were saying, "You see what happens in such situations? I didn't invent them; that's what I see." Kurt's words after he strangles Teck reflect, I feel, the playwright's own attitude.

Perhaps, I am not sure, Miss Hellman may have pondered the charge of melodrama when she came to shape the ideas and develop the characters of her latest play, *The Searching Wind*. Here, too, is violence, but a kind of violence only vaguely felt; not a necessary ingredient of that part of her story that was to be told on the stage. Among the elements that go to round out the background are some that we recognize from earlier plays, persons like Moses Taney, the wise old man who closely parallels the deceased but immanent figure of Joshua Farrelly in *Watch on the Rhine*; and Sam, the young generation who speaks for the author as Julie did in *Days To Come*, and the youngsters in *Watch on the Rhine*. The theme in *The Searching Wind* is neither so obvious nor so clearly stated as it was in *Watch on the Rhine*, because by its very nature it is hardly susceptible of perfect definition. When Moses finds himself in the midst of the *fait accompli* of Mussolini's capture of Rome, he says: "I knew most of this years ago. But I should have known before that, and I did. But I didn't know I did. All night long I've been trying to find out when I should have known." There is the heart of the problem Miss Hellman has sought to elucidate, if not to solve. Why have the men of good will and courage and

intelligence allowed the destroyers of freedom and the dignity of man to get the upper hand, and how has it come about that little or nothing was attempted besides appeasement? How many of us knew what was happening, and what prevented our killing the evil before it took root and spread? An episodic play of the ordinary kind could do little but remind us of twenty years' newspaper headlines, and an episodic scene would have had to be added to point the moral. So the ever seeking playwright, not content with spinning a little fable and tacking an appendix onto it, conceived a dramatic structure which should combine a personal knot of conflicting wills with a roughly parallel knot showing how a world-wide situation was only an amplified personal drama on a large scale. Cassie, Emily, and Alex, all seeking to understand their relationships one to the other, are in the same sort of dilemma that the world faced twenty years ago and about which the enemies of fascism were unable to do anything effective until a world war resulted.

In order to resolve the personal problem, or rather to merge it into the world problem, the author has faced, and partly solved, technical difficulties far greater than she had ever before tried to handle. It would not do to stress the parallel too strongly, because, after all, the story is told in terms of surface realism, and anything like a *raisonneur* added to the story would destroy the needed illusion. We therefore watch her stalking her prey—her theme—precisely as certain minor characters, like the Negro servant and the French butler, seem to be looking for something they do not themselves understand. The underlying idea is so simple that Miss Hellman approaches it with some hesitancy, and, except for the one passage quoted, she does not return to it

directly until the very end of the play. True, Emily is throughout striving to learn how Cassie feels and in what way Cassie's affair with her (Emily's) husband affects all three participants in the situation, and at one point stresses the need for getting things straight, but all she says is: "We've started it; let's finish it. . . . It's time to find out." But the author, having established on a solid dramatic basis the *personal* drama—a drama in itself complete—resists the temptation to point out that what was wrong with individuals is precisely what is wrong with nations.

When the play is nearly ended, we are in the presence of a situation not unlike those in the concluding scenes of *Days To Come* and *The Little Foxes*. Here Sam, a little like Julie and a little like Alexandra, Sam the young soldier who is heir to the mistakes of his predecessors, cries out upon his parents and grandparents, that is, upon his elders who have caused him to fight in another war and to lose a leg in the process: "I don't want any more of my father's mistakes. . . . I am ashamed of you both, and that's the truth. I don't want to be ashamed that way again. I don't like losing my leg. . . . I'm scared—but everybody's welcome to it as long as it means a little something and helps to bring us out some place."

That *The Searching Wind* is neither so appealing nor so wholly satisfactory as *The Little Foxes* or *Watch on the Rhine*, that its means of achieving revelation are somewhat awkward, and that its implications are not entirely convincing—this is not very important: the play relies to a

remarkable extent on the characterization and not on the story, on the dialogue and not on the plot; it needs no violence other than the violence precipitated by the impact of person on person, idea upon idea. Most notable, however, is the author's own attitude toward the problem she wants to set forth. She is no longer the special pleader for this or that type of reform, and she is evidently not ridden by the notion that all you have to do to win the Good Life is to eradicate the evil men and substitute the good. "I love this place," says Sam, and Sam speaks for the author, "and I don't want any more fancy fooling around with it." This place is, of course, our country, or perhaps all those countries in which our way of life is held to be the best.

Lillian Hellman has been writing plays for only a little over a decade; she has pretty well mastered the tools that every dramatist must use in order to gain the attention of the public; she is conscious of the limitations of the drama medium, and she has found out at moments how to make the best of them. She is still unwilling to use her talent except directly in the service of humanity. It is possible, I am convinced, for her to speak just as eloquently on behalf of the oppressed and the blind if she is willing to forget the immediate good to be won by this reform or that and to concentrate on the far more difficult and rewarding task of illuminating the world she knows *as she sees it*, through the power of her imagination, without insisting too much on guiding and instructing it. It is questionable whether the preacher ever did anything as effectively as the poet.



## *Liberal Education and Democracy*

WARREN BECK<sup>1</sup>

### I

WAR has impinged violently upon the nation's colleges not only by actual effect on personnel and curricula, but through an intensified questioning of higher education's utility. The immediate task of insuring continued operation, by incorporating military training programs, seems to have occupied most official leaders, precluding their reorientation of the philosophy of liberal education; but meanwhile many defensive professorial voices have risen, in academic journals and in magazines and books of general circulation as well. A few of these arguments have been soundly based, defining essential relationships between cultural education and a humane society and citing the need of projecting the liberal tradition into the postwar world, to help win the peace on psychological and ethical grounds. However, there are other less dignified cries—those of panicky apologists concerned lest their preoccupations be finally discredited.

Culture, for these controversialists, seems to center not merely in their separate studies but in their habitual approaches. Demanding privilege for traditional specializations that are not only tangential but often puttering and escapist, these conservative pedants expect superstitious reverence from the uninitiated and a kind of clerical exemption of themselves from civilian burdens and charges. Town is to take Gown's word

for it that "the humanities," by which they mean particular "fields" as limited and systematized in the minds of such overprofessionalized scholars, will somehow, at last and far off, yield an anti-septic and a right answer. And these gowned demand that their dispensation of this trade-marked culture remain an undisturbed monopoly. Higher education is infested with such medicine men, whose apprehensions in the present turmoil only make more peevish their defense of that ersatz culture they have hedged with sentimental proprieties and reduced to dog-eared lecture notes. On campuses, as elsewhere, the war comes home to everyone, but still variously according to each man's insight and virtue.

Not only is liberal education often being badly defended, upon the wrong premises by flabby hangers-on; it is being attacked from the inside, with equal emotionalism, by cloister-iconoclasts who would either minimize the personal connotations of culture or reject the whole social order out of which that culture has evolved. Indubitably the academic serenities and respectabilities are to be set upon by more than an incidental and temporary invasion of the uniformed. In the postwar realignment the chief internal attacks on liberal education apparently will come from those two sectors where sniping and sapping have already got under way. One assault, stimulated by the example of a complex and single-minded technical military training, will be in further advocacy of "vocational effectiveness," with a technological

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emphasis; the other drive, straggling pseudo-fashionably behind the turbulent politics of three decades, will attempt to promulgate a "social consciousness" tending toward drastic socioeconomic change.

The crucial point is that, while these movements may declare themselves reformative of liberal education, they are in fact tending to liquidate it. The primary concern of culture hitherto has been for a broad and integrated view of human nature in all its individually and socially creative aspects; now colleges will be asked, by some revolutionary faculty members, to prepare specifically new workers or new citizens. And if these two drives join forces, as they sometimes will, it will be in agreement to subordinate considerations of humane and rounded personality, hitherto a primary value sought in liberal education. Thus the central issue within the colleges will not be novel; it will still be whether or not personality comprehends vocation and citizenship, and more besides, and whether culture can best serve all special activities by its full and proportionate development of an individuality significant of more than the sum of its occupation and politics, in living, growing men rather than a standardized flat pattern of "man" in two dimensions, economic and civic.

In this issue it should be reasserted that, by tradition and by the proof of experience, liberal education is not irrelevant or indifferent to vocation and citizenship, but instead richly and intentionally contributory. That minds can be cultivated by broad academic studies to a superior comprehensiveness, method, and ingenuity in all phases of workaday affairs has been demonstrated; and in the postwar world good citizenship will depend more than ever not only on wide in-

formation but on the scientific handling of data and on humane sympathy, both goals of cultural education. The real problem, therefore, is not whether the curriculum should be torn apart and replaced by studies primarily oriented to vocation and social consciousness, but how the liberal arts' momentous force can be augmented and more tellingly applied in support and advancement of a democratic civilization. Against the impact of abnormal external circumstances and the tinkering of anti-humanists within the fold, liberal education will need a sounder defense, however, than that put up by apoplectic traditionalists, selfish poseurs conservative of their own classroom habits and indolent clerkly pleasure.

## II

Democracy is founded on a great affirmation, which must be re-established and promulgated by liberal education if such education is to maintain its own vital tradition and justify itself by progress and social relevance. For democracy and culture, despite their occasional fallings-out in the last two centuries, are not only interdependent but akin. They spring from the same premises; they should remember the same formative creed. That creed declares men's dignity, their human potentiality which entitles them to freedom by promising their right and fruitful use of it. Basic to that right use is a disinterested concept of equity, a concept at once legal, social, ethical, and even aesthetic. The true democrat values freedom of speech, of religion, and of other individual action not only for his own sake, in guaranty of his own "rights," but as an ideal, an exhilarating and salutary atmosphere in which to have his being as a person and as a member of a human society. A disinterested concept of equity, however, together

with its specific, consistent, and unpromising application, is not only one of the highest but one of the most difficult achievements of rationality. Often an immediate and passionate self-interest or an ingrained prejudice is dead against it. And unfortunately the freedom guaranteed under democracy often lets prejudices spread unproved and has often been misunderstood as a licensing of immediate self-interest. Thus has become manifest democracy's besetting weakness; thus presently came about her almost fatal defection. The seizure of freedom without comprehensive knowledge and without the moral achievement of a disinterested concept of equity has often been antisocial—and anti-humane. It has produced variously that soft sentimentality, ruthless exploitation, gross sensuality, brash partisanship, and enervated morbidity which are the ugly illegitimacies born to a wayward democracy out of materialism, during the disordered growth of the machine age.

Partly in an understandable, though scarcely excusable, reaction against such crassness, academic scholarship in America turned increasingly to specialization, pseudo-scientific method, and antiquarianism, those mummings of professionalism. That reaction was as cynical, in its way, as the more recent Fascist allegations against the softness of democracy, or as the proposed latter-day escapes of higher education into vocationalism or the indoctrination of collectivism. It is from all such cynicisms that liberal education must first be rescued if it is to substantiate and promote democracy. However, the rescue of the liberal arts tradition and its realignment in the most vital relationship to individuals and society need not depend upon reforming conservative and revolutionary campus minorities, among which many frustrate

and fanatical members would be amenable to nothing less than psychiatry. A reorientation of higher education will depend rather upon enlisting the more capable majority of the profession, those more representative academicians who are at present involved in their specializations, but who display therein, rather than a privileged supineness or a perversion toward subversiveness, a tremendous energy and a fine professional code, though often narrowly applied. Most college professors are neither martinets, monastics, cynics, crackpots, nor termites. Many professors are somewhat hobbled, however, by professional habit and taboo. Only by a wide-scale and firmly philosophical reorganization of their efforts, aligned to a renaissance of humanistic ideals, can liberal education be made most fully reciprocal with democracy.

One of the first hurdles to be cleared, seemingly, is that of academic indifference to the study of education, in its theoretical as well as experimental divisions. It has been customary for scholars in the humanities to decry the specialist given to formal reconsideration of educational goals and processes. (One may be tempted to speculate whether the "humane" scholar's superciliousness is not often stimulated by the unconscious but scorching parody of his own procedures, the *reductio ad absurdum* of methods of "scholarship" sometimes solemnly perpetrated by the graduate schools of education.) Yet the professors of education have rendered many real services and forwarded much progress; and if one of their chief faults has been a lack of wide culture, has that deficiency been as great as the academic specialist's lack not only of up-to-date information concerning the subject of education but also of any co-ordinated and comprehensive

educational philosophy of his own, even a homemade one? Shouldn't the professor have at least some more definite concept of his function as an educator than that he is to teach selected receptive students a traditional subject matter in the light of a highly specialized approach in which the professor has vested interests? Or that, tiring of such specialization and yet lacking the intellectual vigor and courage to attempt wider syntheses, he retreat into the easy advocacy of vocationalism or socioeconomic collectivism? Currently the philosophy of education is an essential industry which should be given every priority and which should enlist the best minds in the profession. And its immediate problem is the revitalizing of liberal education in line with the democratic ideal. This orientation need not mean the subordination of education to a dogmatic social order. Democracy is merely a political machinery, as education is a primary cultural agent, of an established tendency toward a preferred way of human life. Education can best assist that tendency by an ever increasing breadth and imaginativeness, can best serve democracy not by becoming propagandistic but by being fully liberal. This would require a philosophical reorganization of studies and procedures in most departments, and it is on such sectors that the professors could serve most tellingly.

The new approach should be both historical and creative. Liberal education once had the medium of a broad universal culture in the classics and the inspiration of Renaissance humanism; while the common denominator of culture was reduced in America, education secured in its beginnings here an essentially humane though sometimes limited inspiration from the church, and from an élite's fairly lucid democratic philosophy,

since obscured; by contrast higher education lately has lost harmonized purpose. Now if ever it must rise above cautious separate specializations to the assertion of comprehensive values. The most brutally calculated tyranny that has ever threatened Western man is being beaten down, while science and technology have hit their greatest strides; now is the time for education to come to the aid of human beings as such. The fallacies of *laissez faire* and that amoral individualism most fully exposed in economic and political isolationism have been revealed so clearly that men should hope never to relapse completely into them. Furthermore, we should know by now that authoritarianism makes for the punctual arrival not only of trains but of tyranny and war. But the positive functioning of democracy has not been wholly elucidated. Freedom is still a demoralizing misconception rather than a regulative and inspiring principle in the minds of too many citizens. Despite the clear demonstration under constitutional law and court verdicts that an American's mere physical liberty is only relative to his rational forbearance from stealing and murdering, or even from speeding in his car or lying about his income, there is still too much inclination by many Americans of all classes to think our native rights extend to whatever we can get away with in the pursuit of our private and often perverse notions of happiness and that these "rights" are in irreconcilable conflict with the alleged rights of others, usually those in other "classes."

Democracy's assurance of equality under law is sometimes confusedly transmuted into an illusion of automatic equality in human happiness. Democracy attempts to guarantee the self-evident human rights of life and liberty—



that is, protection from murder or enslavement; it cannot, however, promise long life, nor can it grant freedom from slavery to a habit, such as indolence. Neither does democracy promise happiness, but only the right to pursue it. That pursuit requires initiative, judgment, and self-control; the attainment of happiness is not only fortunate but is always a personal achievement. Liberal education intends to direct this pursuit of happiness toward the broadest and most elevated development of individuality, with the fullest possible cognizance and appreciation of the world wherein we live and of the human family, past and present, in which we are all members. Certainly this aim is more constructively relevant to democracy than the indulgence in delusions about "rights" and in consequent irrational resentments against happier people, a state of mind inclining toward factionalism and disruption.

Against such moral anarchy a favored secular specific is a darkly cynical American fascism, while some professors favor an increasing collectivism, shading from the baby-pink of academic class-war games (along the faded line fashionable among graduate students a decade ago) to outright advocacy of a sanguinary revolution. To the genuine democrat, and especially to the liberally educated democrat, such totalitarianisms must seem insidiously worse than democracy's disease. He will think it not only fatalistic but culturally suicidal to prevent individual mistakes or misdeeds by fettering individual action. Nor will he be reassured by degrees of collective action seen thus far in American life—the soulless corporation confronted in turn by the soulless labor union, the Ku Klux Klan flogging by night and the Communist party boring from within on a twenty-four-

hour day, and opposite pressure groups squeezing legislatures into spineless compromise or enforcing a farce of contradictory actions. Seldom thus far has organized corporate action—whether capitalistic or anti-capitalistic, whether iconoclastic or orthodox—revealed an ethic comparable with the virtue of the most fully cultivated individuals or adequate to the largest needs of our society. It is superficial to speak of compromise as if it were only an element inherent in corporate action, rather than to note that it is always at bottom a forced concession to the weakness, folly, or meanness of certain individuals—in short, to their lack of rationality and a disinterested concept of equity. Thus it would seem obvious that democracy's problem, particularly as it faces education, is not to be solved by making longer chains but by producing stronger links. Indeed, the more complex the social-economic order, the more necessary are individual wisdom and virtue. Before postwar confusion and desperation hasten the United States down the road to political, economic, and social authoritarianism, either Fascistic or Communistic, before we purchase a crude and dismal "order" at vast expense to human nature, before we fatuously attempt to substitute monolithic mores for personal morality, the agents of a supposedly liberal education might well lay aside their aloof specializations long enough to put learning back into the service of all human life and to hold human life up to a humane standard.

### III

A basic consideration might run somewhat as follows: Democracy rose out of humanism, in that humanism supported not only the concept of man as a creature capable of rationality but also the concept that by the exercise of his reason, by

the assertion of a humanity unique in nature, man realized his potentialities and thus most fully and felicitously accomplished his destiny. Liberty, therefore, is but the instrumentation of manliness, and the abuses of liberty are calculable and controllable only in the light of reason. Thus a primary value is revealed—men are not simply to use their wits so that they may be free; they are to be free so that they may exercise rationality and its attendant sympathy, since only by such exercise can they realize a mature humanity. Mind, as it embraces in consciousness everything from mathematics to personal affection, is man's supreme heritage, out of which he has not only created his material and social arrangements but has miraculously multiplied the bread of his human life's sustenance and growth, has created his culture—his laws, sciences, and arts—and projected his ideals. Yet men have barely begun to step across the threshold of their apparent destiny as the rational kindly nobles of the earth. And there is always, but especially at such a beginning, the possibility of prodigal wanderings descending to a diet of husks. The humanism to which liberal education is dedicated is primary in human history, but the democracy which would implement humanism socially is a comparatively recent concept, thus far not widely or responsibly understood, and still precarious in its footing, vulnerable to the present ignorance, ineptness, and even malice of many men.

Therefore in the immediate future the greatest service of liberal education to democracy, and the largest contribution of liberal education to men's welfare, can be made through a revitalized study of man's highest achievements as man, as a creature capable of memory, imagination, logic, disinterested judgment, sym-

pathy, and individual creativity and responsibility. The most dynamic and practical knowledge today, for men singly and in society, is not of vocations or political blueprints, but knowledge of the giants on whose shoulders we stand and without whose support we could not have come to the threshold of victory and cannot go beyond victory into real peace. In the humane commonalty of such different individuals as Chaucer, Shakespeare, Milton, Swift, Wordsworth, Keats, Dickens, Hopkins, Conrad, and Spender was a guaranty stronger than Dover's cliffs that England would endure and persist; and those are but a few names from one wide field of culture in one nation. From all lands and ages the abiding great speak hearteningly to us, and the unworthy also edify us by historic example. The human is never foreign, and always possible. "How fair a lot to fill is left to each man still!"

Anything less than a purpose to develop further men's complex potentialities as human beings, worthy of freedom in which to grow humanely, would be a lesser ideal and a failure to respond to opportunity. Yet the destiny of the species is neither manifest nor guaranteed, and there are great difficulties—which both supine campus traditionalists and fanatical campus collectivists would escape—in the patient equilibrating of each present step to the loftily remote standard of sensitive and rational personality, cultivated to seek a harmonized equity of freedom and morality, in a society where liberty lays a tax on reason for its support and where the highest self-realization and self-expression are ethical duties as well as the truest happiness. The humanistic democrats and philosophical individualists—and that is to say, the liberal educators—may well acknowledge that theirs is a drastic idealism. Let them as-



sert what they must know, that while the collectivists are called starry-eyed and utopian, liberal education is traditionally committed to a really lofty plan. Collectivism seen against the background of humanism since the Renaissance is not aspiring but fatalistic in essence. It is but the latest aspect of the familiar retreat to authority, to system, to institutionalism in which a distressed personality can find relief, by self-subjugation. Collectivism is the new and lesser asceticism, seeking to escape the devil of rugged individualism by recourse to a huddled gregariousness in guaranty of a safe and soothing uniformity.

Humanism and rational democracy, on the other hand, are the furthest projections of manly ambition, gusto, and faith, in which liberal education shares. The postwar issue in education will center upon the reassertion of that faith and tendency, empowered by a reorganized employment of the humanities. This project cannot be broadly effected unless influence goes from the universities and colleges into the schools, moving toward the general reinvigoration of a truly democratic society, and in time to combat the present incursions of a dominant vocationalism or propagandistic collectivism or both. One of the many practical problems for educational philosophers is to bring back to middle ground those supercilious professors who hold that no one with an intelligence quotient of less than 120 is amenable to an essentially liberal education, and, on the other hand, those now grizzled "progressives" in education who would draw out the young by letting them follow their immediate natural interests. Nor will the task be easy even within the colleges and universities, where minorities will formulate the most vicious criticism, the conventional specialists alleging that the at-

tempt at a broader humanism in relation to democracy is "unscholarly," and the vocationalists and collectivists charging (paradoxically, out of their ignorance of themselves and the world) that it is "reactionary" and "unrealistic." It will take some courage and energy on the part of educators to fend off these unphilosophical doctors and illiberal revolutionists, but it could be done if the great middle group of the academic profession could be inspired to articulate a new humanistic renaissance, in which a culture fast being reduced to ornamentation and esoteric specialization might become dynamic in its revelation of human nature.

Now, as before, the proper study of mankind is man—that is to say, this man and that man, past or present, and whatever honest majority of free, reasonable, and happy men can be constituted as of today, and as of tomorrow by education. Those who would make a prescribed economic order or a technological vocation the dominant study, to the subordination of personality and flexible enterprise, would relinquish, if not actually repudiate, a basic principle of democracy itself. In this issue is war work, and peace work, for the humanities. This is not to imply any regimentation of learning, but only the freest, fullest, and most searching discussion of the mundane spectacle and of men's parts in it as heroes or villains, scientists or fanatics, philosophers or dupes, with the wholesome fulness and rectitude or harsh dwarfing and demeaning of individual lives as final measure of good and evil, and with clear knowledge that virtue will not drop from heaven or flower from any blueprint but must derive from man, in his human singularity, and by his faith not in the collective myth but in a sympathetic plurality of cultivated persons.

Admittedly it is an ambitious purpose,

this maximum development of individuals in whom a full responsiveness is both disinterested and self-expressive. Perhaps it cannot be achieved, this enlarged and invigorated ideal of individualism. Yet if such hope perishes, the prospect of a perfected democracy fades with it. And culture, aiming to develop by education the humane personality which balances sensitivity and rationality, is the primary instrument creative of a democracy in which the pursuit of happiness is not only consistent with but contributive to an adaptable and equitable social order. The solution of postwar problems, economic, political, and psychological, will depend at last on men of dependable good will, sympathetic to human nature and individuality, and capable of that combined reason and magnanimity which

guarantee both tolerance and justice. A liberal education with a philosophical purpose to cultivate such men might resolve democracy's increasingly obvious impasse. If some academicians dare suggest disapprovingly that such a proposal is moralistic, they are condemned by what they consider a word of reproach to others. Such professional sterility will have to be cured, as a romantic illusion about the natural, reliable goodness of uncultivated or inexperienced men will have to be dissipated, if liberal education through the humanities is to render its indispensable support to democracy. Democracy can be perfected and maintained, but only if we employ the whole heritage of human experience to liberate us genuinely, in the most fully humane behavior.

## *The Manuscripts of Paul Munster Engelson*

JOE LEE DAVIS<sup>1</sup>

### I

I SHALL always think of Paul Munster Engelson as a typical intellectual of those fled, incredible years when *The Modern Temper* and *The Dilemma of the Liberated* had been supplanted as biblical authority for the young by *The Coming Struggle for Power* and *The Coming American Revolution*. He joined our group of graduate-student roomers just before the outbreak of the Spanish Civil War and left us shortly after the fall of Barcelona because the University of Erewhyna asked him not to return. Not only had he violated repeatedly a regulation concerning the distribution of propaganda leaflets on campus, but he had also told the Dean point-blank that he never intended

to obey it. Furthermore, he was known to be the agitator who incited the high-school pin boys in a local bowling alley to go on a sit-down strike that almost ended in a pitched battle between Erewhyna students and the town police.

While he was with us we saw but little of him and really did not get to know him, for he was away from the house most of every day, attending classes or reading in the library or waiting tables, and did not usually return to his room until after midnight from some radical meeting or from bull-sessions with his Leftist cronies. On the few occasions when he spoke with me at any length—once as we walked to the university together; several times when he came into the study to pay his rent—we didn't get very far beyond remarks on the weather or shop-

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talk about a seminar I was giving and the nature of his work for the M.A. in sociology. My wife, who helped our Negro maid in keeping the lodgers' rooms in order, complained that his room was always the untidiest and every week made some reference to his uncut hair and unpressed clothes or to his habit of reading aloud to himself at two o'clock in the morning in a mumbling bass that carried to our bedroom at the front of the house and that sounded like the drone of a somnambulistic bumblebee. Neither she nor I nor any of our other graduate students ever spoke to him, however, about his eccentricities, which all of us came to regard as what must be expected from so queer a fish. He had as little to say to my wife and to Dorothy, the Negro maid, and to Marvin and Robert and the two Jacks as he had to say to me. No doubt he looked upon us all a bit contemptuously, even Dorothy, as socially unconscious, economically illiterate, and irreclaimably bourgeois.

Yet, despite his reserves, I was to be vouchsafed through accident a peculiarly intimate insight into the mind of Paul Munster Engelson. A year after he had left us and two other graduate students had come and gone as occupants of his room, Dorothy brought to me in the study a folder of papers that she was sure belonged to Mr. Engelson. That morning, in readying his old room for still a third new occupant, she had found this folder wedged between the floorboard and the wall at the back of the closet, where it had apparently escaped observation all these months. On the folder were the initials "P. M. E." and within were about thirty sheets of ordinary typing paper, covered on both sides with an almost illegible scrawl that I immediately recognized as Engelson's. I did not bother at the time to read any of the

stuff but looked up his forwarding address in a notebook my wife keeps in the hall by the telephone, put the folder and its contents into one of the large envelopes I always have handy for sending off my research articles, and carried the parcel with me to the university, where I left it with our departmental secretary to mail. I had entirely forgotten about it when it turned up in my box in the English office a week later, with this notation on it: "Moved—left no address." Calls at the graduate school and the sociology department elicited only the information that they had the same address as the one he had given us. That afternoon I carried the parcel home and, after dinner, opened it and attempted to decipher the scrawled sheets to ascertain whether I should throw them in the furnace. I soon discovered that I had fallen heir to the rough drafts of two brainchildren I had never thought Engelson capable of begetting. The first, untitled, was apparently the fragment of a short story, or, conceivably, a novel. In John Anson Stewart I recognized Engelson's self-portrait, very considerably idealized, and in David Patterson, a composite of his undergraduate disciples. Imagine my surprise to find one of my more liberal colleagues from another department and myself present under our real names—Landstrom and Olafson, although the Whitman picture has always adorned my study, not my office! The Literary Co-op, setting for Patterson's flow of reminiscence, must have been some pipe-dream of Engelson's or of the Erewhyna Progressive Club. I reproduce the fragment here without editorial change.

## II

That meeting with John Anson Stewart on the last train from Pendleton two years ago seemed more important to-



night than ever to David Patterson. As he sat on the lone divan looking at the rows of empty chairs, at the speaker's table, at the shelves of bright-jacketed books—all as tense with anticipation as he himself was, as he felt that John ought to be behind the enigmatic barrier of his habitual facile composure, and as he was sure all the other students were who would be here soon—that all-important meeting was happening again, projected in slow-motion on the screen of smoke drifting, eddying from his cigarette across the glareless companionable diffusion of the indirect lighting overhead.

There he could visualize himself swaying in the lurching aisle, scarf awry and Stetson jaunty, a Joe College freshman goggle-eyed from his first Ibsen on the stage. The dapper young man reading the book looked up. The blue eyes compelled attention, a dreamer's eyes, piercing, unwavering, yet fixed, as it were, on something invisible just beyond, and thus at once both interested and detached, challenging and yet aloof. "You can sit here, if you like. . . ." With its impersonal suavity, the voice was as ambiguous as the eyes. For the first time David saw that most of the seats in the coach were taken, that, indeed, only the dapper young man and the old woman farther on were occupying seats all to themselves. He literally fell into the offered seat. The still opened book was something in French out of the university library. The dapper young man, then, was an instructor or a graduate student or one of the radical intelligentsia. But he was certainly too young for an instructor. Yes, that was how it all began, with a conversation about *Hedda Gabler*.

The slow-motion film was speeding up, as memory leaped toward the present. On the screen of smoke, appearance

virtually coincided with evanescence. The naturalistic method, as Professor Olafson would say, yielded to impressionism. Student rooming-houses passed, sparsely lighted at so late an hour, then fraternity houses and sororities and professors' homes, until he and John were walking in the country, with a flicker signal eerily flirtatious in the distance, keeping red and yellow time to the rhythm of John's words. The faces about the table at Schultz's were turned toward John—Jewish faces, Gentile faces. The beer glasses, foam near the brim in all of them, remained unlifted, at least for the moment. John's argument was lucid, overwhelmingly persuasive, restrained even in the swift devastation of its crescendo, and dominated by his dreamer's eyes. Like water gliding over the backs of industrious beavers flowed the sociology professor's half-read, rounded, polysyllable-studded sentences from the remote lectern. John's pen was poised like a Loyalist anti-aircraft gun. Then it was printing on the blank page of his notebook in letters large enough for the rest of the row to David's right to read: "Unconscious Fascist. Heil, Blood and Soil!" In the position of Goya's best nude but in pants and shirt like Walt Whitman's in the picture in Professor Olafson's office, John was expounding Marx from his fastidiously made-up bed. As the band down on Campus Boulevard drowned him out, he turned his head slightly in the direction of the half-drawn blind with a look of mock ineffable resignation, a proletarian Ovid among the rah-rah Goths. David's father was silent, relaxed in the library chair, arms folded, crow's feet massed at the corners of his eyes, the creases on his forehead as numerous as the foam-ridges on a slowly emptied beer-glass, his lips curling half in indulgence and half in



scorn. John's elbows rested on the table. His fingers were swords crossed in fealty, motionless. His words came slow, but they did not falter, and their invariable appropriateness was hypnotic. And then, just two months ago, John and he were at the door yonder, staring into this very room, trying to conjure its unprepossessing vacancy into some semblance of their Literary Co-op for both aesthetes and Communists.

His being here now, David saw, waiting for John and for Professor Landstrom and for all the Progressives and their guests, his exalted and exultant sense of belonging and of believing, were the result of this moment and that moment with John, and all these went back to the meeting on the train two years ago. Hence it was a meeting—and David smiled at the thought—that would lend support to his father's cherished decadent bourgeois dogma of the sovereignty of sheer fortuity.

### III

Here, I thought, was 'the work of a proletarian Proust in the making, but I did not pause further to reflect on this somewhat self-conscious fragmentary experiment in narrative, for my interest was caught by the title and subtitle of the second and longer manuscript:

#### CAN A HUMANIST BE A COMMUNIST?

##### A Study in Premises and Terminology

Since the sheets that followed were slightly yellowed at the edges, I concluded that this second manuscript represented Engelson in an earlier phase. I read on with a growing conviction that he should have eschewed the essay. I reproduce his text faithfully, save for one slight change in punctuation.

### IV

In the introduction of his *Democracy and Leadership*, Irving Babbitt remarks: "When studied with any degree of thoroughness, the economic problem will be found to run into the political problem, the political problem in turn into the philosophical problem, and the philosophical problem itself to be almost indissolubly bound up at last with the religious problem." Anglo-Catholics tell us that neohumanism needs bolstering in its solution of the religious problem. According to the Southern Agrarians, it has gone astray in its neglect of the economic problem.

No one has yet attempted to demonstrate that a neohumanist, if he is honest with himself and with history, must accept communism as the only possible sanction for his credo. Marxian critics, of course, have summarily dismissed neohumanism as a bourgeois ideology. They are right in holding that neohumanism, as Babbitt, More, and their various disciples have developed it, implies an acceptance of the capitalistic economic system. But is this acceptance inherent in the premises of neohumanism, or is it merely the result of the intellectual limitations of its proponents, the chief of whom have been or are professors in capitalistic universities? Is this acceptance not rather to be sought in their interpretation of their own premises, in their way of reasoning from these premises, and in their use of historical evidence to support this reasoning? Can it be that the neohumanists, in their dealing with the economic problem, have unconsciously deceived themselves and bogged in misconception both Anglo-Catholics and Southern Agrarians?

Let us begin to answer these questions by examining the premises of neohumanism and their actual implications from

the point of view of history, since it is by an appeal to historical evidence that they have been arrived at. Before we can follow the reasoning of the neohumanists with any understanding, we must accept a proposition which runs, roughly, somewhat as follows: It is possible for man to realize three main ways of life: (1) the supernaturalistic or religious way of life, under which the majority of mankind are compelled to deny themselves the satisfaction of "the natural man" out of their reverence for the dictates of supernaturalistic authority; (2) the humanistic way of life, under which the majority of mankind are enabled to discipline "the natural man" in themselves by their own self-imposed and self-conscious will; (3) the naturalistic way of life, under which the majority of mankind live for the sole end of satisfying the impulses of "the natural man" in themselves.

What, now, are the implications of these premises from the point of view of history? They run, roughly, somewhat as follows: In the oriental and classical past and during the European Middle Ages the majority of mankind realized the religious way of life. From about the time of the Renaissance to the present the majority of mankind in the West have been living according to the naturalistic way of life; and this way of life has become increasingly naturalistic since the Renaissance. The only hope for Western man other than a barbarism resulting from imperialistic wars is to embrace neohumanism and the humanistic way of life.

Let us now examine the premises of communism and their actual implications from the point of view of history, since it is by an appeal to historical evidence that they also have been arrived at. Before we can follow the reasoning of Marx and Engels and their disciples and

revisionists, we must accept a proposition which runs, roughly, somewhat as follows: It is possible for man to realize three main ways of life: (1) the feudal way of life, under which the majority of mankind are slaves and the means of production (mostly land) are owned by the few, who enjoy unlimited freedom and power; (2) the capitalistic way of life, under which the majority of mankind are permitted to enjoy a limited freedom and power on the bases of wages, salary, investments, and profits (a freedom and power varying at first, then becoming increasingly limited as civilization expands and grows more complex), and the means of production (land, commerce, industry, finance, capital) are still owned by the few, who acquire most of the profits therefrom and consequently enjoy greater freedom and power and who ultimately, by their control and manipulation of an originally democratized mechanism of government, continue to acquire more and more profits and greater and greater freedom and power; (3) the communistic way of life, under which the "majority" of mankind both own and "profit" from the means of production, all enjoy "freedom" and "power" (concepts that must change their meaning as a result of the nonexistence of their opposites), and there is no such class as the "few" or any "minority," since those who formerly composed the "few" or the various "minorities" are on the same bases of wages and salary as the majority and hence are a part of the majority.

What, now, are the implications of these premises from the point of view of history? They run, roughly, somewhat as follows: In the oriental and classical past and during the European Middle Ages the majority of mankind followed the feudal way of life. Since the later

Middle Ages and the Renaissance, with the development of commerce, industry, the free market, and capital in the modern sense, the majority of mankind in the West have been following the capitalistic way of life; and this way of life has become increasingly capitalistic since the Renaissance. The only hope for Western man other than a barbarism resulting from imperialistic wars is to embrace communism and to establish a Communist economic, political, and social system, either by evolution or by revolution.

What conclusion is to be drawn from the analogy that thus undeniably exists between the premises and actual historical implications of neohumanism and communism, an analogy that does not exist between the premises and actual historical implications of neohumanism and any other ism—Catholicism, Anglo-Catholicism, Protestantism, or agrarianism?

If one will accept the scientifically irrefutable proposition that the material way in which human life is maintained determines the kind or quality of experience which it is possible for man to have, there can be but one conclusion. This conclusion is simple in essence but complex and far-reaching in its implications.

In essence this conclusion runs, roughly, somewhat as follows: There is a logical affinity between the possible ways of life premised by neohumanism and communism, and this logical affinity may be seen working itself out in history.

When the majority of mankind are living under a feudal economic system, they must follow a supernaturalistic or religious way of experiencing life for two reasons: (1) only by lending authority to supernaturalistic dictates, i.e., dictates out of human power to alter, can their masters cause them to continue in the

condition of slavery; (2) only by a belief in the illusion of ultimate freedom and power which supernaturalism holds out to them can they accept the deprivation of freedom and power which slavery involves.

When the majority of mankind are living under a capitalistic economic system, they must follow a naturalistic way of experiencing life for two reasons: (1) only by lending authority to the doctrine of the necessity of natural law, i.e., a law out of human power to alter but within human power to understand and to hope to control eventually through science, can their masters cause them to continue in the state of competitive struggle and survival of the fittest which capitalism involves; (2) only by accepting the relatively less illusory freedom and power which this natural law holds out to them in contradistinction to supernaturalistic dictates can they accept the relatively limited realizable freedom and power which existence on the bases of wages, salary, investments, and profits under a seemingly increasing, but actually always decreasing, ownership of the means of production permits them.

If feudalism-supernaturalism and capitalism-naturalism are thus two closed economic-experiential systems, their components reciprocally determining each other, it follows that the humanistic way of experiencing life is possible for the majority of men only under a communistic economic system. Only under this system can the economic antinomy between those who own the means of production and those who cannot, or do not, own them, or who can own just so much of them, cease to determine the kind or quality of experience which the majority of men must have. And only when this occurs can human life cease to be determined primarily by economic



necessity and become determined primarily by human will and purpose. When human will and purpose become pre-eminent, the law for thing (i.e., the law of God for slaves and the law of nature for competing "natural men") yields necessarily to the law for man (i.e., self-discipline for each individual under the authority of all men). In other words, only under communism can there be a genuine social mediation between the humanistic dualism of the one and the many, and only a social mediation between the extremes of this dualism can have the authority and objectivity necessary to enable the "majority" of men, and not merely a few rare individuals, to realize the humanistic way of life.

From the point of view of history in the broadest sense, including all expressions of man's activity on the earth—politics, literature, art, philosophy, and religion—the establishment of these three economic-experiential systems as synthetic absolutes is fraught with implications.

The whole past of civilization, from its remote dark dawn in the Orient to the twilight of its midnight sun in the waning of the European Middle Ages, and from the kindling of its southern day in the early Renaissance to its storm-threatened high noon in the present, must be restudied by a new Hegel, a new Spengler, a new H. G. Wells, who will have at his command all the ramifications of neohumanism and communism as critical philosophies, purged by their combination into a single dialectic of every possible illogicality and every subjective *bête noire*. Much that is now inexplicable will be made clear. It will become apparent that the clue to an understanding of the logic of history to the close of the European Middle Ages is to be found in the rise of the economic-ex-

periential system of feudalism-supernaturalism and its occasional modification and eventual destruction by the economic-experiential system of capitalism-naturalism. The hitherto inexplicable phenomenon of the Renaissance will be seen to constitute the transition stage between the death and the birth, the disestablishment and the establishment, respectively, of these two systems. It will be seen that the history of Western civilization from the Renaissance to the present is the history of the rise, flourishing, and decay of capitalism-naturalism and all the intricate and fascinating manifestations which this most dynamic of economic-experiential possibilities involves—the vast panorama of the human mind utilizing every resource to transcend the animal on the plane of the survival of the fittest and engaged at one and the same time in affirming, ordering, sentimentalizing, rejecting, escaping from, confronting, and mastering nature and her laws.

The present of civilization—the twentieth and perhaps the twenty-first centuries—will be seen to constitute the transition stage in the evolution of the communistic-humanistic system from the capitalistic-naturalistic one, and hence the cultural equivalent of the later European Middle Ages and the Renaissance. The last stage of capitalism is imperialistic nationalism bent on the conquest of the entire world; the last stage of naturalism is a science critically conscious of its mission to enthrone man in a world ruled by genuinely human law. Opposed to the imperialistically nationalistic nations that dream of world conquest, a coalition of the more enlightened nations, wielding the combined dialectic of neohumanism and communism, led by great liberal politicians, supported by a triumphant science, amassing a vast



army from the workers of the world, can effect the consciously willed evolution of all civilization faintly and confusedly glimpsed by the mad Nietzsche when he propounded his doctrine of the Superman. The logic of history, in a perfected neohumanistic-communistic dialectic, is that all this must and will occur.

## V

This confident sentence, that ended in the manuscript not with a mere unemphatic period, as I have punctuated it, but with three exclamation points and a long dash looking doubtless toward the future, brought to a conclusion what must be regarded as our author's tour de force. Here, I thought, was the work of a proletarian Toynbee or Sorokin in the making.

I have taken the trouble to write this account of my acquaintance with Paul Munster Engelson and his manuscripts and to do for them what Richard Symson did for Lemuel Gulliver's, because I am convinced he should have some kind of memorial. Although his untidy ghost often stands here in the study making inane remarks about the weather and sociology and holding out to me the several tattered bills or the almost illegibly scrawled check representing his last week's rent, and although at two o'clock

on occasional nights I find myself awakened by what I have dreamed to be a droning mumble and can't go back to sleep because Emerson's lines, "Epicurean of June," and "Yellow-breeched philosopher!" keep dancing through my brain, I know that I will never see or hear or smell Paul Munster Engelson any more. He is buried somewhere in Sicily. The account in the *Erewhyna Daily* was very brief, but it did say that he enlisted early in 1942 and that one of his buddies, home on furlough, observed when told of his death: "He was a damned good machine-gunner, even if he was a radical." I showed the account to my wife, and she didn't say anything about his mussed-up room or uncut hair or unpresed clothes or even about his reading to himself aloud, but just sat for a while looking somewhat weary and then remarked, "Well, you can't ever tell." I hope the Erewhyna authorities, who were certainly in the right when they asked him not to return to school, took a good long look at that newspaper account; for, though we may still deplore the physical and intellectual untidiness of such fellows as Paul Munster Engelson, all of us owe them a great deal, I sometimes think—more than we ever dreamed we would back in the sad, muddled, incredible, and so distant thirties.

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We have learned in grief what happens to a world that has strayed too far from its moral purpose. All men desire life and we have lately seen that a social order without moral purpose fails to sustain life. Therefore we must strengthen our pose. The duty to take a lead in this reform is put upon us Americans because of our long good luck. This means that America must grow up fast. The process may not be as hard as it sounds, for we are living in a forcing house of history. The heat is on us and we must either grow quickly or die. The time for the second-rate is past. In an apocalyptic day, fate itself calls the bluff.—HERBERT AGAR, *A Time for Greatness*.

## *Achieving Continuity in High-School and College English*

ROBERT C. POOLEY<sup>1</sup>

THERE was a period in the history of the United States when it might be said that the primary purpose of academies and high schools was to prepare students for college. In fact, throughout the nineteenth century this function may be said to have been the principal purpose of secondary education. The change of purpose or the development of competing purposes arose at the turn of the century or shortly thereafter. The dominance of college requirements continued to influence the high-school curriculum long after 1900, but more than a suspicion made itself felt that the high school had a function or functions other than college preparation—functions which might be as important as college preparation.

So long as college preparation dominated the high-school curriculum the problem of articulation between college and high school was slight. It is true, there were disagreements, particularly regarding what literature should be studied and in what sequence. But the standards set for high-school English, particularly for grammar and composition, were the same standards as prevailed in the colleges, and the teachers themselves were largely products of the colleges to which their graduates were sent.

That this easy situation does not prevail today is the reason for our meeting

here tonight.<sup>2</sup> It is easy to make accusations; to assail the high schools for not doing their duty or to bemoan the poor quality of modern college students. Such recriminations, though often satisfactory to the feelings, produce no constructive results. Let us assume tonight, therefore, without quibble, that high-school teachers by and large want to do their full duty and are working faithfully at it; that college students taken as a mass do not differ from their prototypes of earlier generations; finally, that the high school and college are out of step chiefly because they are walking in different directions over different terrain. Our task, to continue the figure, is to find the common ground and to chart a path whereon we may walk together. Or, to change the figure, we shall endeavor to lay a relay race in which the transition from runner to runner shall be smooth and continuous.

I shall try in this talk to present some of the current problems of the high school in its efforts to teach English effectively. Next, I shall touch on some of the problems of teaching English effectively in colleges and universities; only enough to place the two sets of problems into some understandable relationship. Finally, I shall hope to present a plan of unity of purpose and action between high schools and colleges

<sup>2</sup> This paper was read before a session of the Kansas Association of College Teachers of English at Wichita, April 14, 1944.

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in the teaching of English with sufficient detail to make the applications seem concrete and, I hope, practical.

There is one source of conflict between high-school and college English which I feel has never been adequately recognized by college instructors. The program in high-school English calls for the achievement of goals in grammar, mechanics, speech, composition, reading, book-reviewing, and the study of all the commonly recognized types of literature. To these fundamentals there may be and frequently are added dramatics, forensics, and journalism. Now, when the graduates of these high-school courses reach college, they are called upon to perform, in the first year at least, almost entirely in composition. I do not mean to imply that the colleges should lower their standards of composition because of the diversity of the high-school program. I would point out, rather, that the colleges, in preparing students to become teachers of English, tend to overemphasize the courses in literature. In the University of Wisconsin, for example, of the minimum requirement of 34 credits in English for a major who is preparing to teach, 6 credits are in composition and 28 are in literature. It is an absurdity which I hope to correct that in my university an English major may go forth to teach in the public high schools of the state with no preparation in composition beyond the two semesters of freshman English, which are required for all students regardless of major. The result of this emphasis on the side of literature is to lead high-school teachers to spend the major part of their time on literature and to neglect composition, or at least to give it much less than the time it needs. Yet, when the pupils trained by these teachers reach college, they

are judged in their proficiency in English in composition alone, and so the merry circle goes on. There are two obvious conclusions to draw from these facts: (1) that excellence in high-school English does not necessarily imply excellence in composition and (2) that colleges must correct their training of teachers to provide for adequate recognition of the importance of composition.

I shall ask you to follow with me briefly some of the problems which are faced currently by high-school teachers of English. It is not too much to say that the recognition of these problems by college people, with the leadership and prestige which college people can bring to their solution or alleviation, may do much in the future to remedy current difficulties.

1. In the philosophy of American secondary education today, preparation for college is not the prime purpose of high schools. Whatever our personal views may be on this matter, we shall have to accept this change of emphasis as a fact and to move forward intelligently from it. The new philosophy of secondary education must find a proper place for college preparation.

2. Many teachers are weighed down with class loads which make time for individualized composition teaching next to impossible.

3. The range of ability in many high-school classes is enormous. It is difficult to maintain decent standards of performance in a class cluttered with the semiliterate.

4. High-school teachers are not generally well-enough informed as to the standards of composition demanded by college courses. These teachers tended to pass through freshman English without much effort and with little or no consciousness of the problems of the

poor student. Themselves not trained in the criticism of ordinary prose, they accept out of the welter of illiteracy those papers with the glimmer of an idea and mark them *A*, with no other standard to go by.

5. In spite of the earnest efforts of high schools to differentiate curriculums for the pre-college pupil and the noncollege pupil, these efforts have not been eminently successful. There is at present no machinery that I know of to require the student who ultimately enters college to have taken the pre-college course.

I believe that it is not an exaggerated summary of the high-school situation in college preparation in English to say that the majority of teachers are succeeding admirably, almost beyond expectation, in the light of the inadequacy of their training in composition, the class loads they have to carry, their lack of clear standards in evaluating their work, and, above all, the existing confusion in secondary education as to just where college preparation fits into the current pattern.

Now let us examine briefly the college course in English, and for our present purposes I shall limit myself to the first-year course which is prevailingly a course in composition, accompanied in varying amounts by reading, from *Hamlet* to the *Reader's Digest*.

1. Freshman English is almost universally required of all students who matriculate, regardless of ultimate course or degree. Thus the smart mathematician or budding agricultural genius who has been the despair of his English teachers for four years enters freshman English on a par with the winner of the essay prize. The high-school English department, which has in many instances given more time and energy

to the inept student than to the essay winner, is nevertheless judged as inadequate because of the performance of the poor student. I believe that we college instructors have been guilty of assuming that the high school can send forth a uniform product; that there is a set level of achievement in English which every pupil should reach who aspires to college entrance. We become very much annoyed with our colleagues in other college departments who expect every student who has taken freshman English to be able to write clearly and logically thereafter because he has taken the introductory course. We recognize the principle of diversity of performance at our own level but are prone to overlook it in the preparatory level.

You will answer correctly that we do recognize this diversity of performance by our entrance and classification tests and by our ability grouping into sections. We do recognize this diversity in our own departments because we are forced to do so by the practical consideration of having to instruct students of varying ability. But are these two facts not generally true: in criticizing the preparation of pupils in high schools, we hold the high school responsible for the wide range of competence; yet at the same time we pass on to the sophomore and junior levels of our own colleges a product no less diversified in range of ability, explaining that not all can be silk purses. An honest acceptance of the realities of human differences in ability to profit from instruction will go a long way in bringing about a closer understanding between high-school teachers of English and college instructors in English.

A second problem in the teaching of college English arises from a lack of



clear definition of purpose and place of the freshman English course. I have heard prominent college teachers and administrators say that if the high schools did their job properly, there would be no need for freshman English in college. Is the freshman course to be regarded merely as a necessary, but grudging, make-up? Is it designed to do what the high school failed to do—to make good writers of all freshmen? And if it is regarded in this light, to what superior success can we college men point in making all freshmen good writers by the end of the course? More generally the view of freshman English is that of a course designed to teach young people of college age to think and write on a more mature plane than they did in high school. It assumes the necessary preparation in high school, but it also assumes that further and more intensive training is necessary to equip college students to express themselves adequately in speech and writing. While this second view is the one more generally accepted today, it is not so universally accepted by college teachers in general as to shut off the continual complaint that the high schools are not doing their job well enough.

Let us view this matter realistically. Can we as college teachers set up a clear definition of what we mean by ability to write English on the college level? To what point in the college level do we refer? Is it the ability of the entering student or the ability of the college graduate? If we mean the ability of the entering student, can we measure that ability precisely so that we can say with confidence to one student, "You are ready for college English," and to another, "You are not ready"? Who shall establish the criteria for such measuring instruments: the colleges alone, the

high schools alone, or the two groups together? If such a standard can be established and used, will colleges then consistently refuse to accept students who cannot meet the standard? If students are refused admission because of lack of preparation, will colleges with equal consistency refuse to pass on to the sophomore year all students who do not meet a new higher standard? These are problems of articulation for the colleges to solve.

The solution to the problem of attempting to achieve continuity between high-school and college English which I venture to present to you rests upon the accomplishment of three goals. These are, first, to break down barriers of prejudice and misunderstanding between the two groups and to create in both groups a sympathetic understanding of the other's purposes and problems; second, to arrive at common agreements as to the aims and standards of English instruction and to determine the responsibility of the high school and of the college, respectively, in their attainment; and, finally, to develop within the colleges, both as a group and individually, programs of disinterested service to high-school teachers who are preparing pupils for entrance to college English. With your consent I shall elaborate and illustrate each of these goals.

With regard to the creation of a mutual understanding between high-school teachers and college instructors in English I have already said a good deal. I have made clear, I hope, the responsibility of college men to recognize the conditions currently affecting the teaching of English in high schools. There is need, however, to make clearer to the high schools the nature of English instruction in college and the kinds of attainments which are desired of enter-

ing students. I find in my state, for example, many teachers spending long periods of time in the analysis of certain literary classics under the mistaken impression that this intensive study of literature is essential to college preparation. I suppose there are few of us here who today would insist that, unless a student has read a portion of *Paradise Lost*, Carlyle on Burns, or Macaulay on Johnson, he must be excluded from college English. In other schools I find great emphasis placed upon instruction in formal grammar, from a mistaken notion that this grammar is prerequisite to success in college English.

What do we college instructors of English desire of entering students? If you will permit me for the moment to answer for you I will say that we want, first of all, a student who can write an intelligent sequence of conventional sentences which are held together by the bonds of coherence and which together present the clear and logical development of a thought. We want these sentences also to be expressed in idiomatic English with an ear sensitive to the nuances of usage and reasonably free from mechanical defects. Second, we wish our students to have read a number of books with intelligent grasp of their contents, leading to the power to read other and perhaps more advanced books with intelligent comprehension. It is my contention that this simple desire of college instructors is not sufficiently understood by high-school teachers and that, because of this misunderstanding, much time is misused in high-school preparatory courses.

A number of attempts have been made recently to make these wants better known. I refer you particularly to the bulletin of the University of Michigan entitled *Preparation for Col-*

*lege English*; to the bulletin prepared jointly by the University of Wisconsin and the Department of Public Instruction of the state of Wisconsin entitled *Suggestions Regarding Levels of Accomplishment in Written Composition*; to the bulletin of the University of Illinois entitled *The Problem of English Composition in American Colleges and Universities*; to an article by William W. Watt in the *English Journal* for April, 1942, entitled "What Do the Colleges Want?"; and, finally, to an article in the *English Journal* for November, 1941, by Mac-Edward Leach entitled "Logical Articulation."

While these publications and articles differ in manner of approach to the problem and in the handling of details, they do agree in the basic purpose of attempting to make clear what is meant by preparation for college English. It is my recommendation that the colleges of Kansas form a commission to prepare a simple statement showing what the well-prepared college freshman should be able to do with English.

My second recommendation has to do with the formation of standards in English mutually arrived at by representatives of the high schools and colleges. I suggest the formation of a standing committee on the articulation of high-school and college English made up of representatives from the colleges and the university of the state and of representatives of the state Department of Public Instruction. This committee should study the teaching of English in all its phases, to arrive at goals and standards in such matters as the amount and kinds of grammar to be taught, the levels of usage to be expected, the kinds of composition to be emphasized, the standards to be used in evaluating composition, the kinds of reading experience which stu-

dents should have, and some agreement as to what literature should be taught in the high school and what might be left for college instruction. The work of this committee would probably continue over a period of years, with reports from time to time on agreements which have been reached.

My third recommendation is that the college teachers of English in Kansas plan, disseminate, and execute a program of friendly service to teachers of English in the high schools. The day of college domination of the high-school curriculum is over. We cannot hope to tell, nor should we want to tell, the high schools specifically what to teach. We can define our wants, as I have suggested above. We can work with high-school teachers co-operatively in the setting-up of standards. And, yet again, we can exercise our leadership, extend our guidance, and broaden our influence in a manner least open to criticism or objection from the high schools: we can render specific services of the kind which ask no other reward than closer harmony, better understanding, and the satisfaction of working out together recognized educational goals.

Two suggestions of service have already been made: (1) to take the initiative, or at least to assist actively, in the creation of committees to study standards and means of attaining them and (2) to prepare, as a group of colleges, a statement of what the colleges want, such statements to be based realistically on conditions as they exist in high schools and colleges.

The third service I venture to suggest is that college instructors of English make a practice of visiting several high schools each year. I can assure you that these visits will be welcomed if they are made in the right spirit. We should go

to learn rather than to teach; to acquaint ourselves at first hand with the problems and opportunities of high-school English teaching. The kind of visit I propose is best made upon the invitation of the high school; the invitation will come if it is known that college instructors are willing to visit. It is my experience over a period of years and in three states that high-school teachers are eager for the chance to demonstrate what they are doing and to have the counsel and criticisms of college instructors. I need not add that such visits are exceedingly good for us in a number of ways.

The fourth service we can render is to attend regularly the meetings of the state associations of teachers of English, to take our place willingly and helpfully on their planning boards, executive committees, and program committees; and to serve as speakers without fee when called upon. Let me give an example of what I mean. In a sectional meeting held only last week in my state, in a section which contains several colleges, including our best private college of liberal arts, the meeting of teachers of English had but one speaker, whose subject was, "Practical Helps in Choral Speaking Problems." Now, I have no objection to choral speaking, but I would point out that in a meeting held once a year, in a section bringing together all teachers of English for that portion of the state, to devote the entire meeting time to the discussion of choral speaking seems to indicate a lack of proportion somewhere. It is fair to ask: Were the colleges of that region represented at the meeting? Did the representatives of the college approve the program? Did they offer themselves in any way at all as speakers? And do they intend to do anything about the program of this district for next year? If the answer is entirely negative,



as I fear it is, then how can any of these colleges complain that the high schools of their area do not teach effectively the foundations of English? I think you will agree with me that the college men of that region are missing a fine opportunity for service and leadership.

The fifth service I would suggest has been carried on very successfully by the University of Michigan and, to a less extent, by the University of Wisconsin. It is a theme-evaluation service. Teachers of high-school seniors are invited to send in to the college or university not more than once each year a set of compositions from each senior class. These compositions are graded by instructors of freshman English, evaluative comments are written on each paper, and an over-all evaluation of the set is made by the instructor. Such a procedure is costly and time-consuming. But I venture to say that there is no better method of making clear and concrete the standards of written composition set by the colleges and at the same time rendering a service which is gratefully received. If such a service were taken on co-operatively by a group of colleges, with a fair distribution of areas from which the compositions are to come, the burden on any one college would not be too great. In return for the service, general conceptions of theme standards would be raised and a generation of high-school graduates would enter the colleges with much better ideas of what is expected than has formerly been true.

The sixth service on my list is the promotion of research in the techniques of measuring adequately the outcomes of sound English instruction. I feel confident that no one will contest the responsibility of colleges to stimulate and support research of this kind. Two decades ago there was considerable interest

in such testing, and a number of useful devices appeared. Kansas was well represented in the work of Dr. Barrett, Dr. Ryan, Miss Davis, and Mr. Schrammel. Some of these tests have survived, partly because there are no others to take their places. Today, with the outcomes of instruction in English focused upon ability to *do* rather than primarily upon ability to remember facts, a number of measuring devices are needed; some of the best current experiments are coming from the Armed Forces Institute, which is for the present exerting the leadership in the field of testing which the colleges for the most part have let pass.

The final type of service on my list will seem to many startlingly novel, yet I feel that it holds promise of greatly improving relationships in the future between high-school and college teachers of English. I propose that each college and university having a staff of teachers primarily or fully occupied in the teaching of freshman English include in this staff annually at least one experienced and qualified high-school teacher of English, invited to the staff for a year as a guest instructor. The guest teacher should be carefully selected from a list of suitable candidates and should come to the college department expecting to give full time to the teaching of composition. Such guest instructors should not be at the time of teaching candidates for higher degrees, nor should they expect in any sense to enter college teaching permanently. It is desirable that each teacher accepting a one-year appointment be released from his or her high-school position on leave of absence only, with the right to return to the former position without loss of standing, salary, or seniority. The experience afforded by such an opportunity to a good high-school teacher cannot fail to create atti-



tudes and standards toward the teaching of composition which will pay rich dividends in better-prepared graduates from his school. In the course of a few years each college adopting such a plan will have located in the contributing schools of its area a group of superior teachers familiar with the aims and procedures of college English and equipped by firsthand experience to prepare pupils adequately in composition.

The department of English of the University of Wisconsin has approved this plan of guest teachers from the high schools of the state and will put it into operation as soon as the conditions of postwar teaching enable us to make any additions to the staff. There will be difficulties at first, of course. We anticipate that some school officials will be

suspicious of our intent, perhaps feeling that we are trying to steal their best teachers. The first few teachers invited may be hesitant about entering into a new and untried situation. But I feel confident that when the ice is broken we shall have a steady succession of guest teachers from a sizable list of applicants. The benefits to the college of having such persons on our staff will be considerable. The benefits to the schools to which they return will be as great. But, above all, the gap between high-school and college instructors will be bridged by an annually increasing group of teachers who know the problems from both sides and who can meet together on a basis of trust and understanding to solve what remain of the problems of high-school and college articulation in English.

## The "ei-ie" Rule

DONALD W. LEE<sup>1</sup>

IN SOME primary and secondary schools teachers of spelling attempt to clarify the confusion between *ei* and *ie* by having pupils learn the following jingle:

*I before e,  
Except after c,  
Or when sounded as a,  
As in neighbor and weigh.*

Remedial and review books on English designed for deficient college freshmen usually have a similarly worded rule about the sequence of the two letters when they are in juxtaposition, with a footnote mentioning some common exceptions: *either*, *neither*, *weird*, *height*, *leisure*, *foreign*, and *seize*, and so on. The general purpose of giving this rule is ostensibly to aid an ill-prepared student in

his difficulties with English. There is little point in having a well-prepared student learn the rule.

Waiving in this article the very real question of whether teaching any spelling rule is worth the time, this particular so-called rule about the sequence of *e* and *i* is quoted so often that it is worth while to subject it to a close examination. While it appears to be true and useful in such words as *friend*, *field*, *believe*, *deceive*, *freight*, and *rein*, there are many exceptions which are not commonly mentioned. Rather than dealing with more words like those given in the first paragraph, let us consider the words *herein*, *howbeit*, and *therein*. In these words the *e* precedes the *i*. Compounds like these are not usually mentioned in discussions of the rule. Similar to these compounds are

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the derivatives *deicer*, *reimburse*, *reincarnate*, *reinforce*, *reissue*, and *reiterate*. Although it is not preceded by *c*, the *e* in these words comes before the *i*. These words are, of course, derivatives employing a prefix ending in *e*. There are many other derivative words made up with suffixes in which the same condition exists: *being*, *singeing*, *hoeing*, *toeing*, *shoeing*, *swingeing*, and *tingeing*. Perhaps the words *heterogeneity*, *homogeneity*, and *spontaneity* should be included here, along with the mineralogical word *cleveite*. Again, many derivative words show an *i* preceding an *e* when there is a *c* before the combination: *fancied*, *farcied*, *icier*, *fancier*, *fleeciest*. A *c* preceding an *ie* is especially common in plurals: *candidacies*, *cadencies*, *confederacies*, *consistencies*, *conspiracies*, *constituencies*, *contingencies*, *currencies*, *frequencies*, *policies*, and so on.

Without involving derivatives, one can find many illustrations of *e* before *i* without a preceding *c* and without an [e] sound: *atheist*, *atheism*, *cuneiform*, *deiform*, *deify*, *deism*, *deity*, *monotheism*, *nonpareil*, *onomatopoeic*, *osteitis* (and other medical terms ending in *-e-itis*), *pantheist*, *theism*, *theist*, *tracheid*, and, again, *homogeneity*, *heterogeneity*, and *spontaneity*. There are similarly many words in which the order is *ie* even though the combination is preceded by *c*: *ancient*, *coefficient*, *concierge*, *conscience*, *deficient*, *deficiency*, *efficiency*, *efficient*, *hacienda*, *insufficient*, *nescient*, *omniscient*, *omniscience*, *prescient*, *proficiency*, *proficient*, *science*, *scientist*, *society*, *sufficient*, and *sufficiency*.

The teacher is likely to be surprised at the inclusion in this article of compounds and derivatives, and words in the paragraph just above, in which, in general, the combination of letters represents two sounds vocalic or nearly so: [iɪ], [iə], [iɛ],

[jɛ], [jə], and other similar combinations. It rarely occurs to him, since he has a certain feeling for language and has perceived that the so-called rule is to apply only to words in which the combination has a single vowel sound, that there may be any confusion in the student's mind. But it should be remembered that this principle under discussion is taught on a high-school or college level primarily to aid students deficient in English, students lacking any sensitivity for words. The better-prepared student, who can sense the fact that the maxim about the sequence of *e* and *i* applies only to monophones, does not greatly need the rule in the first place. To make the matter clear to the deficient student, it is necessary to explain to him that the maxim means that *i* normally comes before *e*, except when there is a *c* preceding, except when there is an [e] sound, except when the word in question is a compound, a derivative employing *de-*, *re-*, *-er*, *-est*, or *-es* in juxtaposition with *i*, or employing *-ing* in juxtaposition with *e*, or when the pronunciation of the word in question calls for a separate sound for each vowel. This series of exceptions is long and complicated—much too long and complicated for an instructor to teach thoroughly without sacrificing badly needed time from something else. Yet not mentioning these exceptions is to jar the student's faith in the maxim and the whole subject and to invite confusion and error when he meets with any problem in such words as *atheist* and *ancient*.

The matter of pronunciation involves some other words on which usage varies. According to some dictionaries, such words as *caffeine*, *codeine*, *narceine*, *phthalein*, *protein*, and *olein* are to be pronounced as trisyllables, with an [ɪ i n] or [ə i n] value for the last three or four letters. American usage, however, seems to

be overwhelmingly in favor of a monosyllabic value for the *-ein* or *-eine* ending. *Caffeine* is usually pronounced as [kæfin] and codeine as [kodin]. Similarly the word *theine* is usually a monosyllable, and *vermeil* is a dissyllable. If one follows general usage and not the more precise dicta of lexicographies, he will have little hesitation in adding these words to the long list of exceptions to the *ei-ie* maxim:

cleistogamous	heifer
coseismal	height
counterfeit	hygeian
deictic	kaleidograph
deil	kaleidoscope
edelweiss	kaleidoscopic
eider	keir
eiderdown	leisure
eidolon	leitmotiv
eikon	Meistersinger
either	monseigneur
Fahrenheit	mullein
forfeit	onomatopoeia
geisha	paraleipsis
geitonogamy	plebeian
gneiss	Pleiades

This list is a virtually complete one of the exceptions listed in the *Winston Dictionary*. Of course, it is improbable that many deficient students will have occasion to wonder about the spelling of *paraleipsis* or *eidolon*, but it is not probable that there will be many students who will not have occasion to spell some of the words in the list which are not commonly given in remedial texts. An engineering student must be able to spell *Fahrenheit*; a student of mineral industries must use the word *seismograph* and other words with the *seism-* stem; a student of history is likely to need *Meistersinger* or *seignior* or *seizin*. Along with the long list of exceptions to the maxim, it is worth pointing out that in proper names the *ei* spelling is common: *Leith*, *Leigh*, *Leicester*, *Meith*, *Mannheim*, and so on. This is especially true of words or phrases of

classical or German origin; *Aeneid*, *Bri-seis*, *Chryseis*, *Deiphobus*, *Hygeia*, *Lorelei*, *Neith*, *Nereid*, *Reich*, *Reichstag*, *Seidlitz*, *Seim*, *Tarpeia*. To these may be added, from various sources, the words *eisteddfod*, *Marseillaise*, and *Oneida*, and the phrase *Kyrie eleison*. Evidently the maxim has so many exceptions that it is hard to call it a rule.

Only one part of it is really valid.

Pleiocene	seizor
Pleistocene	seizure
prosopopoeia	sheik
reveille	sleight
seignior	speiss
seigniorage	stein
seigniory	steinbock
seise	surfeit
seisin	teil
seismic	Verein
seismogram	weir
seismograph	weird
seismology	Zeitgeist
seize	
seizin	

There are no common exceptions to the principle that when the combination of letters has the sound of [e] the spelling is *ei*. The principle, however, that after *c* the sequence is *ei* is departed from in the often confused words *specie* and *species*.

All in all, a full statement of the maxim is that the normal sequence is *ie* except when the combination has an [e] sound, except when the combination is immediately preceded by *c* (although *specie* and *species* are exceptions to the exception), except for various proper names, often classical or German in origin, except for the list of sixty words above, except for words in which each letter of the combination is sounded separately, except for certain derivatives with prefixes and suffixes, and except for certain compounds. It is emphatically not worth while to take the two or three class

hours required to explain this to deficient students; it is emphatically not worth while to teach thoroughly half a maxim, a procedure leading only to errors and confusion if students do try to learn and apply it. For any but very young children

learning such words as *field*, *friend*, and *weigh*, it is decidedly more economical and safe to ignore the alleged principle and suggest that the sequence of *e* and *i* be learned separately for each individual word in question.

## Let's Teach Composition!

EDWARD W. HAMILTON<sup>1</sup>

WHEN deans of graduate schools and full professors who share with them the directing of advanced course work and research find—as they constantly do—that their protégés are able neither to review other people's facts and theories intelligibly nor to formulate and present conclusions, they blame the freshman course in English composition. Their condemnation is paid less attention than it deserves because the course they attack is an orphan. The ill-assorted group of probationers, tenure-secure ladies, and disappointed assistant professors to whose care the foundling has been entrusted have no love for her, and, instead of defending the child or trying new methods in an attempt to make her do what is expected of her, they admit their failure and offer excuses.

### I

Their best reply is that, since the average freshman has a notoriously short memory, by the time he reaches graduate school he can reasonably be expected to have forgotten all that they taught him regarding comma faults, dangling modifiers, and the other niceties of composition. But the deans and professors are not speaking of men and women who once were average freshmen.

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Rather, they have in mind students who, with few exceptions, belonged to the likeliest quarter of the English teacher's composition class. And, further, it is not minutiae that drive senior-college teachers and research directors to despair. Those men are concerned because their students cannot express ideas.

There is the point! Discipline in the presentation of ideas, either the student's own or someone else's, forms an insignificant part of Freshman English. It is underemphasized, first, because instructors, together with the academic Olympians who direct their efforts, persist in the unwarranted assumption that youngsters who are truly college material know how to read intelligently, are in the habit of thinking, and can distinguish between thought and emotion, opinion and prejudice; second, because instructors, or many of them, so mistake the meaning of *freedom of speech* that they hesitate to criticize content; and, third, because they think formal correctness more fundamental than clear thinking.

In his preoccupation with perfecting his students' knowledge of grammar, punctuation, and mechanics, the teacher allots outlining no more than two or three hours in the two-semester course and, in any event, neither takes up that technique nor talks about limiting the



subject, singling out the principal issue, and assembling evidence, testimony, arguments, examples, or details until the students have written nearly half of their quota of themes. Furthermore, he uses the essays in the course anthology—on the advice of the editors in most cases—merely as sources in which students may find topics for themes, rather than as illustrations of expository method or as materials for teaching intelligent reading, criticism, or summarizing.

The instructor seems insufficiently aware that to require, or even to permit, themes on topics about which students can rely for material solely on their experience is to set highly difficult tasks. Unquestionably, such assignments have a place in the course, but at the beginning of the term, when they are customarily made, youngsters have had no chance to see what capable essayists have written on like subjects. The trivial narratives and bigoted pronouncements that flow more or less readily from their pens furnish their teacher a staple for his lunch-table shop talk, but serve no other purpose. And judged by reasonable standards, those papers are failures. But under the circumstances—since students cannot be expected to know what has not been taught them—the teacher marks their work *D* or *C*, provided that they have written no fragmentary sentences and have committed no more than three or four blunders of less heinous sorts. On most of the themes he makes no further comment.

The instructor gives his students just as little real help when they start spade work for the single investigative paper required of them. He tells them which of the campus buildings houses the library, introduces them at long distance to the card catalogue and to the *Readers' Guide to Periodical Literature*, assures

them that librarians really are nice people when one gets to know them, and sends them on their way. He may admonish them to use more than one reference, but he does so in order that they may get a sufficient number of items for their bibliographies and considerable practice in writing footnotes. Again, it should be apparent, he seems more concerned with superficialities of form than with content. If he has a notion that his students will see differences between authors in interpretation and emphasis given the facts or even perceive downright contradictions between conclusions drawn from them, he will be disappointed. Never having been trained to search out assumptions, interpretations, or conclusions in the essays contained in their anthology, they turn in papers that are reminiscent of *Literary Digest* articles—mere chains of quotations joined by platitudinous links that reveal their incomprehension rather than represent their efforts to be unbiased. It is not surprising, furthermore, that almost every paper contains instances of innocent plagiarism.

But the course of study neither requires nor allows time for a second research paper in which students might learn to avoid the most flagrant of the errors they made in the first. His conscience calloused by years of disappointing results, the instructor thanks heaven that he is through until next term. Then, because the youngsters have written four-hundred-word themes bearing such titles as "Autobiography," "Fraternalities," "If I Had an Income of \$300 a Month for Life," and "My First Hunting Trip," topped by an opus of fifteen hundred words (about five hundred of their own) entitled, for example, "The History, Causes, Frequency, and Treatment of Cancer" and, more importantly,

because they have passed an objective examination in grammar, punctuation, and mechanics, the English department declares them ready, so far as technique is concerned, to write reviews of Jefferson's educational theories, descriptions of the apparatus and methods used in electrolysis, and discussions of the single-tax theory of Henry George.

## II

No one will expect to be told of a simple change guaranteed to make freshman composition do everything that the deans and professors expect of it. In fact, not all of the job can be outlined or even suggested here. But at the outset, it is clear, emphasis must be redistributed. Time must be found for instruction and practice in analytical reading, evaluating, and forming opinions.

First, the amounts of attention paid to formal grammar, to minor punctuation rules, and to diction *in vacuo* can be confiscated. In some schools a full month can be saved by these eliminations. Second, though instruction in the techniques of fiction and of lyric expression—what the progressive schools call “creative writing”—is defensible, it can be wasteful. The few students who can become writers should be counseled to enrol later in an advanced composition class in which students of their interests and ability will compose the entire group.

Since English composition can be no more than a tool for the ungifted, and since as such it is the *sine qua non* of all academic pursuits and of every profession, it is reasonable that no fewer than eight of the twelve or ten of the fifteen themes that students write each term should marshal ideas. In preparation, the class work should train them to grasp the main point and the implications of

assigned reading, to distinguish prejudice from opinion, and to perceive and report differences in interpretations, emphases, and conclusions. It should train them in the formulation of syllogisms, in the perception of unstated major premises, and in the proper discounting of emotionally toned words. And it should equip them to recognize fallacies and to point out demagoguery.

At the beginning, teachers could require two four-hundred-word summaries of essays or articles contained in the course anthology, stipulating that no more than two or three sentences of direct quotation may be used. Summaries are preferable to themes attacking or supporting an author's thesis, at this stage of the training, for beginners learn best if they are required to do just one thing at a time. They certainly should not be permitted, in the first pair of these themes based on readings, to take any tangents that appeal to them, for doing so would almost certainly fail to give them training in close reasoning and in careful expression.

In their second summaries freshmen will reveal that they have learned the technique of acknowledgment and are able to recognize the relative importance of points fairly well. Consequently, for the next three or five assignments, reviews of pairs of essays on an identical subject are in order. At first, the students should be forbidden to express their preferences or their individual views, if they have any, for in voicing their own opinions they will neglect the task of presenting the similarities and differences in the statements of their authorities. Next, the instructor may select a pair of articles of which to have his charges write complete critical analyses. Only after those preliminaries, if at all, should he require that they write

fifteen-hundred-word research papers based on several references or give them an opportunity to write short papers on subjects about which they have not been led to scrutinize their notions or to assemble facts.

It is not simple, this answer to the problem of making English composition do what is expected of it. The teacher will encounter difficulties of several sorts. In the first place, since most students dislike reading and have expected to do none until "finals" week, they will offer an astounding variety of excuses to avoid doing some earlier. Second, they are used to being fed capsules guaranteed to contain no foreign matter or impurities and are consequently disinclined to question what they read. Third, since as yet there is no textbook for freshmen that contains an introduction to logic or to less formal analysis and since there is no book of readings in which pairs of articles on the same topic appear in sufficient numbers, the instructor will have to spend extra time planning lessons and finding materials.

Those three do not exhaust the obstacles. But though they, and others as well, are real, they can be surmounted, provided that laziness in freshmen, and perhaps in the teachers, can be subdued or eradicated. Professor Elizabeth Jackson of the University of Minnesota once called attention to the error President Hutchins made when, in commenting on instructorial slovenliness, he omitted "hungry" from Milton's line: "The hungry Sheep look up, and are not fed." She was right in maintaining that the verse, correctly quoted, cannot be said to describe the bulk of twentieth-century college freshmen, but wrong in thinking that teachers are therefore exonerated.

Academic shepherds are among those whose

... lean and flashy songs  
Grate on their scranell Pipes of  
wretched straw.

### III

In following the plan of instruction that has been outlined, teachers can use essays from standard English literature. There are, to cite a few illustrations, the Arnold-Huxley disagreement on the objectives and content of education, Carlyle's and Macaulay's conflicting views of Boswellian biography, and the divergent attitudes toward old age and death represented by Lamb's "New Year's Eve," Stevenson's "Aes Triplex," and Hazlitt's "On Fear of Death." The reader is not to infer from references to less literary materials earlier in this discussion that the criticism of elementary composition as it is now taught and the counterproposals here advanced are founded on the premise that the more or less distinctive jargons of engineers, physicists, physiologists, social workers, and the rest deserve to be treated as languages. On the other hand, it should be apparent that this article does not maintain the theory that English is English regardless of the use to which it is put. These models of the essay are acceptable material for the course principally because analyzing them will give students practice in dealing with ideas.

And using works by Carlyle, Macaulay, and their equals would be pleasant. But one should forego using them, for their style is quite unlike that which students must learn to write if they are to do satisfactory senior-college work. The beginner is slow in seeing the applicability



ty of the skills he is taught, and, although he may have passed the point of asking whether the Chicago mentioned in his arithmetic problem is the city described in his geography book, he is quite capable of thinking that complete and grammatical sentences are required only in the papers he writes for "English" and of neglecting the techniques of scholarly exposition in writing papers for his technical courses unless selections drawn from politics, economics, history, and science have been used in his training.

Since materials of these sorts can be found most readily in current magazines, it is to them that the instructor who is interested in this plan must be advised to go. It can be objected, of course, that in taking models only from those sources, one subjects oneself to President Hutchins' strictures on the "cult of presentism." But for the moment, at least, there is no escape. Walter Blair's *Manual of Reading* contains sets of passages, not all of them contemporary, representing divergent interpretations of identical facts; and, indeed, it contains other features that are usable in the plan of instruction outlined here. But Blair's instructions, perhaps because they were hastily written, would be incomprehensible to freshmen. Since no other text presents parallel selections on timeless problems, and since collecting them would take much time, the periodicals must serve.

There are almost innumerable issues on which debates are in progress. On the question: "Has the Negro a stake in American democracy that is worth his blood?" there are conflicting articles in the 1942 and 1943 files of the *Nation* and in the September, 1942, issue of the *Annals of the American Academy of Political*

*Science*. Attacks on liberal education and defenses of it are to be found almost everywhere.

No exhaustive list of possibilities can be presented here, but for the sake of showing in some detail the particularity with which reading and writing assignments must be made, attention can be called to one more set of contrasting views. Arthur Kudner's "Beyond Victory," in the *Atlantic Monthly* for December, 1942, and Stuart Chase's "When War Spending Stops," in *Harper's Magazine* for June, 1943, constitute ideal materials, for they are diametrically opposed solutions for the postwar unemployment problem, the blackest cloud on the civilian's horizon.

When students have read both, the instructor can get them to define the problem easily and quickly and to see the contrast between the remedies that Kudner and Chase propose. In writing their themes, the students can be instructed to begin with a brief discussion of the importance of the subject and to follow it with a single-sentence statement of what they believe to be the relative merits of the two proposals. Since freshmen are most likely to learn proper organization by helping to formulate their outline in the classroom, they should be led to arrive at the following main divisions for the bodies of their themes: (1) a contrast of the effects Kudner and Chase expect new inventions, discoveries, and developments will have upon employment; (2) a contrast of their predictions regarding the length of the retooling and adjustment period; (3) a contrast of the means by which they think postwar prosperity can be achieved; and (4) a defense of the evaluation previously stated.

The scheme is not utopian. It will not



make the average eighteen-year-old a thoroughly intelligent reader or a markedly capable thinker and writer. On occasion, teachers will be pained at their students' unreasoning prejudice in the face of evidence or by their utter failure to comprehend clearly expressed points. And, when teachers read the worst of their themes, they will certainly look back wistfully on the good old days when only once a year they required youngsters to use materials other than those they could spin from their little insides.

But, by persevering, the teacher of freshman composition will be able to face the criticisms of deans and professors. He will not have shirked his share

of training youths to find, formulate, test, and evaluate ideas—the major function of colleges and universities. His poorer students, those who drop out of school after a year or two, will have absorbed as much as they are capable of a useful rather than of a merely ornamental technique. His better ones will have learned how to use borrowed materials properly, and they will have been introduced to the type of composition that their remaining college courses and their professional work will require of them. The English teacher will have done his best to train all of them to read intelligently and critically, to think, and to express ideas properly, logically, and forcefully.

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#### SNOW ON FLEET STREET

*In horizontal sheets the snow came down,  
A stinging veil through which pink English cheeks  
Flamed into holly. Horses breathed blue smoke,  
Plunging their way through swirls of silver dust.  
Gentlemen, buttoned to the very eyes,  
Warm politics congealed upon their lips,  
From steaming coffee-houses lurched and tumbled.  
And, through the twilight, came two famous friends.*

*One was built ponderously; his vast frame  
Rolled through the storm like some huge man-o'-war.  
The other, a daintier and a trimmer bark,  
Quivered with cold and smiled but wryly when  
The massive one produced philosophy,  
Saying—"To me, it makes no difference, Sir!  
He must be low indeed whose strength depends  
On the benignity of weather.  
Come, Bozzy, come! let us console ourselves  
That we are spared the savage snow of Scotland."*

—MILDRED WILSEY

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## Round Table

### HOUSMAN'S "1887"—NO SATIRE

Mr. Charles C. Walcutt in "Housman and the Empire: An Analysis of '1887'" (*College English*, February, 1944) states that this poem has several "levels of meaning" of which the most obvious is "satire on the hypocrisy of empire." He bases his argument wholly on internal evidence and, within this limit, proves his point. But when we examine the external evidence, we find conclusively that Housman's intent was not satire.

Before presenting such evidence, I should like to file objections to several minor points in Mr. Walcutt's argument. He suggests that the poem was written in 1887. There is no evidence to support this date, and Housman's "Notebook A" indicates that the first draft was written between August and December, 1894. Mr. Walcutt also suggests that the "pronounced beat sounds hollow rather than stately" and signifies "mock pomp." But, in general, Housman's poems have a pronounced beat plus a serious intent. The line, "We pledge in peace by farm and town," in this poem is no more hollow than the famous lines beginning, "The king with half the East at heel. . . ."

And, finally, the mood of "satire on hypocrisy of empire" is not the mood of any other poem in *The Shropshire Lad*. Housman thought of this book as a unit; he excluded good poems that did not fit. He would hardly offer as the first poem in the volume sentiments so discordant with the rest of the verses.

The external evidence is even clearer. Mr. Walcutt pictures the lighters of bonfires as "shamefaced . . . self-condemning . . . cringing from [their] own brisk hypocrisy." Let us remember that Housman himself was a watcher of these beacons in celebration of the Queen's jubilee in 1887. His sister, Mrs. Symons, wrote:

One of his pleasures was to reach some point where he could see extensive views. There was one hill quite close to the Clock House . . . and it surely is the spot which A. E. H. must have had in mind when he wrote the Jubilee poem. . . . On Jubilee night, 1887, a party of us walked here to see the bonfires lighted—Mr. and Mrs. Millington and some of the Masters and boys of the school joining us. We saw the bonfires burning right round the counties from the Malvern Hills to the Wrekin, and farther.

This does not fit Mr. Walcutt's interpretation at all. Nor does the fact that, at the time of the second jubilee in 1897, Housman again made a trip from London to Bromsgrove and spent all night watching the bonfires. Here are a few sentences (condensed) from his own letter of June 25, as quoted in Laurence Housman's *A.E.H.*:

I started at eight in the evening and got to the top of Walton Hill about 9.20. One or two private bonfires started before the time, but most of them waited for ten o'clock. Five minutes or so after the hour I easily counted 67. Of the distant fires Malvern was much the largest: through a telescope it looked like the Eiffel tower. . . . At midnight the sky in the north had enough light for me to see the time by my watch. At two I heard a cuckoo, and immediately afterwards the larks began to go up. At 3 the clouds were red. I stayed to see the sun get above the mists, which was just 4 o'clock, and then I went back to bed at 5.15.

These two quotations (which I have condensed considerably but not unfairly) show how far Housman was in 1887 and in 1897 from the shamefaced, guilty, cringing hypocrite of Mr. Walcutt's interpretation.

Furthermore, a full reading of all his life and all his letters does not reveal him as a satirist of the hypocrisy of empire. He was not a Little Englander, nor a Fabian, nor a pacifist, nor a member of any other minority group that doubted the virtue of the empire. At the beginning of the first World War he

sent the British Treasury a gift of several hundred pounds and made a similar donation at the time of the financial crisis in 1931. When King George V had his jubilee in 1935, it was Housman who composed the official address from the University of Cambridge to the King.

A final piece of external evidence is Frank Harris' "Talk with A. E. Housman" in his *Latest Contemporary Portraits*. The whole article is worth reading because Mr. Harris interpreted the poem just as Mr. Walcutt does. Two paragraphs, however, will give the gist of it.

I recited the last verse as if it had been bitter sarcasm . . . and went on: " . . . here you have poked fun at the whole thing and made splendid mockery of it."

To my astonishment, Housman replied sharply: "I never intended to poke fun at patriotism, and I can find nothing in the sentiment to make mockery of: I meant it sincerely; if Englishmen breed as good men as their fathers, then God will save their Queen. . . . I can only reject and resent your—your truculent praise. . . . It seems to me the verses are perfectly plain;—but I shall have to go; my time is up I must not be late. . . ."

Perhaps Frank Harris was lying as usual, but I do not think so. A poem has as many levels of meaning as its readers see in it, and Messrs. Harris and Walcutt saw the satirical level. But to say that this was any part of Housman's intent is contrary to all the external evidence.

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#### UNITED STATES CULTURAL INSTITUTES IN THE OTHER AMERICAN REPUBLICS

The vitality of the good-neighbor idea is nowhere more convincingly demonstrated than in the recent rapid growth in the other American republics of United States cultural centers. These institutions are performing an extremely valuable emergency service in promoting hemisphere solidarity

and are, at the same time, contributing to the establishment of the essential basis of understanding which must underlie any enduring inter-American co-operation.

The first of the institutes, the Instituto Cultural Argentino-Norteamericano in Buenos Aires, was founded entirely on the initiative of Argentinians in 1928, considerably in advance of the formal statement of the Good-Neighbor policy. An affiliate of similar character, which later became independent, was established at Córdoba in 1931. Several other institutes were organized during the late 1930's, but the rapid multiplication of the centers has been one of the noteworthy evidences of hemisphere solidarity which have followed Pearl Harbor. Some twenty-four such agencies of varying size and age now exist in fifteen of the other American republics.

The centers are spontaneous manifestations of interest in the existence of an instrumentality for intellectual interchange at the adult level between the United States and the host republic. Charter memberships characteristically embrace both nationals and resident citizens of the United States, but a number of extremely vigorous organizations are composed entirely of nationals. Programs are arranged to provide for reciprocal cultural interchange, but, because of the local preponderance of nationals over United States citizens, it is natural that the emphasis should be upon activities which make the United States better known.

The chief function of the United States centers is to provide suitable facilities and appropriate environment for the presentation of representative aspects of our cultural life. The typical institute is situated in attractive quarters which afford a lounge, a library and reading-room, classrooms, a lecture hall, and a patio. Activities of a varied nature are offered in order to attract as broad a membership as possible.

The Office of Inter-American Affairs has given temporary aid to vigorous centers during their formative period to assist them in attaining the status necessary for self-sufficiency. They have been assisted in ob-

taining adequate quarters, libraries of books and magazines, and necessary personnel, particularly teachers of English. The program has proved to be a sound one, for, with attractive quarters and full activity programs, the institutes are developing sufficiently large followings to become self-supporting from membership dues and the small class fees charged for English instruction.

The program of activities developed by each institute is determined by the aspects of life in the United States which most appeal to its membership. The scope and orientation of the programs therefore vary widely. The activities of the centers are normally carried on within their own quarters, but in certain areas, particularly at São Paulo and Florianópolis, in southern Brazil, extension programs have been developed to carry the institute activities to neighboring centers and far into the interior.

The teaching of English is probably the most important as well as the most characteristic single activity of the centers. The intense interest among the nationals of the host countries in learning English is reflected in an amazing demand for class instruction. The institute in Buenos Aires has for a number of years maintained an enrolment of over three thousand students in its English classes, and during that time the income from class fees has more than covered its operating expenses. After only six months of operation, six hundred students are enrolled in the classes of the Centro at Bogotá, and twice as many could be served if teachers were available. The institute at Córdoba in the western Argentine now has four hundred English students, and a thousand are expected next year.

Interesting results also have been achieved from radio classes in English at a number of the centers. At Mexico City, for example, two hundred letters were received when there was some delay in mailing one of the mimeographed lesson sheets prepared for the course; and, when one of the scheduled programs was canceled on short notice to make way for an important news broad-

cast, twenty-nine telephone inquiries were received by the broadcasting station within the fifteen-minute period allotted to the class.

An enumeration of a few of the special groups for whom English classes have been organized will serve to indicate the widespread appeal of the courses. A special class was formed at São Paulo for a group of Brazilian Army aviators who are coming to the United States for further training. The governor of the state of Santa Catarina and various other government officials were given instruction at the institute at Florianópolis, and classes have been organized for the Ministry of Labor and Communications in Caracas. The interest of youth groups is indicated by the organization of special classes for the Boy Scouts in Venezuela and for the Girl Scouts in Haiti. Numerous employees of commercial houses have taken advantage of the opportunity to become bilingual, and the guides of Lima are not overlooking this important step in preparation for the resumption of the United States tourist trade.

One of the objectives of the English-teaching program is to train nationals as soon as possible to replace the personnel which it has been necessary, in the beginning, to supply from the United States. Assistance also is given in the training of teachers for service in the national schools. An interesting example of this type of collaboration occurred at São Paulo, where a special, intensive six-week vacation course in English instruction was conducted for the English teachers of all *gymnasios* of the state under the joint auspices of the center, the National Department of Education, the Association of Federal Inspectors of Education, and the São Paulo State Department of Education. Similar institutes have been conducted at Quito, Mexico City, and Bogotá.

The maintenance of a library of books and magazines in English is another important function of the United States centers. In a number of cases a nucleus for such a library has been provided from local sources.



In Santiago, for example, the lending library of the American Women's Club has been placed in the Institute on indefinite loan. These local collections have been supplemented by gifts from nationals and from various libraries and universities in the United States. Some large gifts also have been made by United States publishers, such as the several-thousand-volume book exhibit of the American Book Publishers which was donated to the local institutes in Rio de Janeiro and Buenos Aires. The Office of Inter-American Affairs also has provided magazine subscriptions and a selection of books in English about the United States by United States authors to most of the centers.

Exhibits of various kinds also are employed to interpret certain phases of United States culture to interested nationals. Reproductions of representative works by recognized United States artists, and various other materials such as pictures of our national parks, have been supplied to the centers. Circulating exhibits of paintings or books also are available from time to time. Local resources provide materials for other interesting displays, of which the continuous exhibition of the works of Ecuadorian painters in Quito and a recent showing of the

cartoons of Francisco Rivero Gil at Bogotá are perhaps the outstanding examples.

Other activities sponsored by the institutes include classes in the history of the United States, its literature, and art; lectures by distinguished visitors and nationals who have returned from the United States; motion-picture exhibitions; programs of music, usually from recordings; participation in the selection of candidates for scholarships in the United States; hospitality to visiting notables; assistance to nationals who are to visit the United States; and social events of various types.

The American libraries which have been established in Mexico City, Montevideo, and Managua perform services similar to those of the cultural institutes except that, as might be expected, relatively greater emphasis is placed upon professional library staff and services. These institutions, like the cultural centers, have, in the comparatively short period of their operation, rendered unique and valuable service in the development of closer relations among the people of the Americas.

WILLIAM J. GRIFFITH

OFFICE OF THE COORDINATOR OF  
INTER-AMERICAN AFFAIRS  
WASHINGTON, D.C.

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The right of freedom of the press, grounded in the first article of our nation's Bill of Rights, has been infringed frequently in the last few months. Several libraries have reported pressure from community groups to remove certain books or periodicals from circulation. The Soldier's Vote Act seriously restricted the reading materials available for the armed forces before it was amended. A certain amount of censorship is always necessary in wartime. But when censorship exceeds the requirements of national security, one of the basic principles for which this war is fought has been threatened.

Libraries have a double responsibility for creating an informed public opinion about threats to freedom of the press. It is always a primary duty of libraries to stimulate thought on important issues. More than that, the issue involved here is one which affects the very existence of libraries as we conceive them today. The open door to knowledge *could* be closed. The common right of inquiry *could* be narrowed. The Library's Bill of Rights which reads, "Books and other reading matter should be chosen because of value and interest to the people of the community," *could* be amended thus—"except that in no case should the selection offend anybody in a position of influence."—CARL VITZ, President of the American Library Association.

## Current English Forum

Conducted by

PORTER G. PERRIN, JAMES B. MCMILLAN, AND JULIUS C. BERNSTEIN

Q. Is it true that in English we do not use an indirect object without having also a direct object? In "I told him about it" is *him* a direct or an indirect object?

B. J. B.

A. It would take a very confident grammarian to answer these seemingly simple questions without any qualifications. To the first we could say that definitions of *indirect object* in many current textbooks answer "Yes, it is true": "The indirect object comes before the direct object and shows to whom or for whom something is done"; "A term applied to a noun or pronoun that precedes the direct object." Others, especially those who credit English with a dative case, would say "No," as does Curme (*Syntax*, p. 96), instancing sentences like: "Robin Hood robbed the rich to give *to the poor*"; "Wire, write *me* at once"; "He has already told *me*"; "No consideration was shown *me*." Teachers may well be puzzled over what to tell their pupils.

Let us look at a series of sentences:

1. He told a story.
2. He told me. (He told his mother, not his wife.)
3. He told me a story. (He told his children a story.)
4. He told a story to me. (He told a story to his children.)
5. He told me about it. (He told his wife about his trip.)

There is obviously a difference in the relation between the verb and object in sentence 1 and in sentence 2, a semantic or meaning difference. In languages with more case forms than English has, a *story* in

sentence 1 would be accusative and *me* in 2 would be dative. We could argue that there was no assertive or syntactical difference and call both *a story* and *me* simply objects, presumably in the accusative or objective case.

But in sentence 3 we cannot blur the distinction in this way, because the two relations are found together. If we take the most common and sensible analysis and call *a story* the direct object and *me* the indirect object, isn't it equally sensible, as well as consistent, to call the *me* of "He told me" also an indirect object? Consequently, this column (today at least) would answer your first question, "No, in English we do have an indirect object without a direct." This view seems the simplest and most revealing to present to our pupils.

Sentence 4 shows another way of saying the same thing. The *to*-phrase has the same function as the single-word object of 3 (whether or not you regard it as a "phrasal dative") and allows a different word order. The definition of indirect object should be broad enough to include this construction.

The construction in sentence 5, your second question, is closely related to the one in 3 and 4. The easiest way out would be to regard *told about* as the verb (a verb-adverb combination), so that *it* would be the direct object and *me* the indirect. But *about* seems a genuine preposition here. We could ask "About what?" Curme (*Syntax*, p. 127) gives this construction the clumsy label "dative of the person and a prepositional phrase." Why not, again being consistent and even logical, call *me* an indirect object and *about it* a direct object in the form of a prepositional phrase? The phrase does not fulfil any of the conventional adverbial func-

tions but rather that of object, "the person or thing affected or produced." To answer your question directly, I would say the *him* of "I told him about it" was an indirect object.

Q. What are the possessive forms, singular and plural, of such expressions as *the king of England* and *the aunt of my best friend*?

J. B.

A. For the singular, *the king of England's* (prerogatives); for the plural, *the kings of England's* (prerogatives) might be possible, but (the prerogatives) *of the kings of England* would be more natural. Similarly the possessive sign could be added to the last word of your second phrase, but that would be pretty awkward. We would be more likely to say *my best friend's aunt's* (plural: *aunts*) garden, or the garden *of my best friend's aunt*. The *New Yorker* once reported an extreme colloquial example of this possessive quirk of English: "The boy who washes the windows?" "No, the boy who washes the windows' brother."

Q. What pronunciation of *alumni* and *alumnae* is most acceptable?

B. J.

A. The anglicized pronunciations are best: *alumni*, a lum' nī; *alumnae*, a lum' nē. The first syllable would often be cut to the slurred vowel (ə).

Q. Which of the following sentences should be written: "We are inclosing Policies Nos. 1316 and 1317" or "We are inclosing Policies No. 1316 and 1317"?

D. W.

A. Since choice between the forms doesn't affect the meaning, I would use the one that seems the more natural. Most people would say "We are inclosing policies *number* 1316 and 1317," and consequently should probably write the singular, using the abbreviation.

P. G. P.

Q. Many history textbooks use the term "Revolutionary War" instead of "War of the Revolution." Should it not be permissible therefore to say "Musical Director" instead of "Director of Music" or "Music Director"?

With "Revolutionary War" we do not mean that the war in itself was revolutionary, nor would we insist that "Musical Director" states primarily that the director is musical. The adjectives in both cases merely signify a relation to, a connection with or pertaining to, a certain activity.

R. A. F.

A. You are quite right. In addition, such a title distinguishes him from all other directors in an organization.

J. C. B.

## Summary and Report

*The College Section will hold its winter meeting in New York at the time of the meeting of the Modern Language Association. It will be a dinner meeting on Friday, December 29, at the Columbia University Faculty Club. Professor George Sherburn of Harvard University will speak on "The Problem of Intellectual Growth among Teachers," and discussion will follow. Further notice of the meeting will be sent by mail.*

THE WAVE OF SELF-EXAMINATION which has been sweeping the educational world of late has flooded into recent periodicals and there are numerous articles which should provoke thought in any teacher trying to mature his own educational philosophy and to discover more effective teaching methods. The significant and healthy thing about these opinions and suggestions is that not only famous educators and administrative heads but also "just teachers" are challenging each other to probe deep and to be articulate about the strengths and weaknesses of American education.

The touchstone for many of these writers, whether or not they consciously express it, is the philosophy of John Dewey, which he, himself, now in his eighty-sixth year, restates in his "Challenge to Liberal Thought" in the August issue of *Fortune*. In the midst of the current controversy concerning the function of the liberal arts and the academic content of a liberal education, Mr. Dewey, with serene objectivity, reinterprets the philosophy of the scientific attitude, which is his own. In a closely reasoned argument which should be read in its entirety, Dewey summarizes the differences between the school of thought, represented, for example, by President Hutchins, and his own.

The issue raised in educational philosophy by these opposing schools, Dewey feels, "presents the difference between an outlook that goes to the past for instruction and guidance and one that holds that philosophy, if it is to be of help in the present situation, must pay supreme heed to movements,

needs, problems, and resources that are distinctively modern. This latter view is often countered by caricaturing it. It is said to be based on insensate love of novelty and change, upon devotion to the modern just because it happens to come later in the course of time. The actual state of the case, however, is that there are factors at work in contemporary life that are of transcendent value in promise if not yet in achievement. They are experimental science and experimental method in the field of knowledge. This field includes a definite morale and ethic as well as definite conclusions about man and the world. The second modern factor is the democratic spirit in human relations. The third is technological control of the energies of nature in behalf of humane ends. All three are closely linked. The revolution in natural science is the parent of inventions of instruments and processes that provide the substantial body of modern industrial technology. This fact is so obvious as to be undeniable. . . . What perhaps is not equally obvious is that the marvellous advance in natural science has come because of the breaking down of the wall existing in ancient and medieval institutions between 'higher' things of a purely intellectual and 'spiritual' nature and 'lower' things of a 'practical' and 'material' nature."

"The most immediate human problem of our age," thinks Dewey, "is to effect a transformation of the immense resources the new technology has put in our hands into positive instruments of human being. The contribution that the reactionary phi-



losophy makes is to urge that technology and science are intrinsically of an inferior and illiberal nature." And, says he, "a philosophy that glorifies the gulf between the 'material' and the 'spiritual,' between immutable principles and social conditions in a state of rapid change, stands in the way of dealing effectively with this dominant issue."

"As far as school education is a part of the required practical means, educational theory or philosophy has the task and the opportunity of helping to break down the philosophy of fixation that bolsters external authority in opposition to free cooperation. It must contest the notion that morals are something wholly separate from and above science and scientific method. It must help banish the conception that daily work and vocation of man are negligible in comparison with literary pursuits, and that human destiny here and now is of slight importance in comparison with some supernatural destiny. It must accept wholeheartedly the scientific way, not merely of technology but of life, in order to achieve the promise of modern democratic ideals."

FROM DEWEY'S URGING THAT CONTEMPORARY education cannot afford to segregate the spiritual and the moral from the scientific, it is not a long step to an important plea for their integration voiced by Harry J. Carman in "The Making of Leadership," in the September 16 *Saturday Review of Literature*. Carman is concerned with the question: "What must colleges teach to fit the returning soldier for the responsibilities of leadership?" He writes: "The truth is that education for leadership must coordinate and effectively present the three great divisions of ancient and modern learning: science, social science and the humanities. Any one of them without the other two gives a lop-sided, incomplete, dangerously ignorant product." He then outlines a process of education describing what each of these three disciplines contribute to making citizens capable of leadership. New science courses must be designed "principally for

non-scientists, but perhaps compulsory for all students, in which the nature of science, the concepts that apply to its various branches, the basic results achieved, and an account of the way in which results can be achieved, will be presented systematically." The principles, as well as the facts, of economics, government, and sociology, must be taught. "The great currents of Democracy, Nationalism, Imperialism, Capitalism, Socialism, and Industrialization, must come alive as realities in the mind of the youth who is not only to undergo their effects in his own life but wishes to master a complex world for the sake of a better life." And, finally, he thinks, that "in any right curriculum a place equal to that of science and social science must be given to philosophy, literature, music, and the plastic arts." Because, says Carman, "there is no better way of getting young people to think about the moral life—the life of right action and right feeling—than through the humanities. For the wonderful thing about all the humanities is that they deal with the moral life not in the way of a dull routine of duty but in the way of a pleasurable adventure." "Let us face the fact," he concludes. "Technologically we are the wonder of the world. But in the realm where circumstances demand virtue and political fitness,—high character, the attitudes of objectivity, a disinterested understanding of the springs of human action—we have not yet been truly successful. We will become successful only if we consciously set ourselves to training leaders in every part of our national life. . . . It is no mere catchword that democracy depends upon the right education. It is the toughest, truest, most irreducible fact we can utter about democracy."

ANOTHER PLEA FOR THE INTEGRATION of science and the humanities is made by George B. de Huszar in "The Function of Liberal Education in Modern Society," in the September *Education*. "To meet the challenge of modern society," he writes, "liberal education cannot be based on mere

technological and technical skills; its aim cannot be mere information or even mere knowledge. It must be concerned with values, it must stress in a world of materialism and confusion of values, the importance of the aims of life. A part of liberal education is the transmission of knowledge, of the biological, physical, and social sciences. The other part must be concerned with the development of wisdom; an understanding of the world we live in, and the possibilities that life has; which is the domain of the humanities. . . . The task of liberal education thus becomes the task of developing human beings and citizens. . . . For a teacher to perform his function he must be more than a person who provides facts, even more than a scholar, he must be above all a human being."

THE NEED FOR THIS QUALITY OF humaneness in teachers is re-echoed by Archibald Rutledge in his "What Education Needs" in the *South Atlantic Quarterly* for July. "No man or woman can be a fine teacher," says Rutledge, "who is not first a significant human being." "The one thing most essential to real education," he continues, "the one imperative thing, is being neglected: that is, a proper choice of the men and women who are being commissioned to guide, to influence, to lead, and to inspire the young. I mean *kindling* teachers. An ounce of inspiration is worth a ton of instruction. A teacher should be a bell, awakening hearts as well as minds. He is a drone and a deadbeat if he thinks sines and cosines, verbs and adverbs, acids and bases, constitute an education. It is more true in our own day than in Milton's that 'The hungry sheep look up and are not fed.' . . . Our most critical national need now is for more great teachers."

Rutledge, who himself has been a member of the profession for thirty-three years has a three fold answer: "first, there should be, especially on the part of parents and on the part of all who have the responsibility of employing teachers, a revolutionary awakening and a genuine recognition of the

very critical importance of the teacher's mission in the world and an insistence upon the security of a more wary choice of those men and women to whom our children's destinies are trusted." (About here he interjects obliquely: "Many prominent alumni consider that they are doing a great favor to their alma maters if they send good tramp athletes there. But whoever heard of an alumnus sending a good teacher!") "In the second place, the rewards of the profession should be in keeping with its importance, and should be such as will attract more men and women of unusual inspirational power. In Europe, the teacher is accorded a dignity and a fine recognition he has never received here. Thirdly, freely admitting that great souls are rare, nevertheless, ladies and gentlemen should not be rare. A teacher with only modest learning yet with refinement of soul is worth infinitely more than one who, bustling with scholarship and decorated with all the degrees, is after all, but a paltry spirit, having no wisdom and tenderness of heart."

AS TO HOW SOME OF THESE PRINCIPLES of educational philosophy affect the college English course, some reflections are made by William D. Loy in "A True Bill for English Departments," in the September *Education*. "It was a difficult task to sell the classics to young men and women ten years ago," he writes. "It has become increasingly difficult now at a time when the selling must be done if the humanities are to be kept alive. . . . We have failed because our goals and aims and purposes have been too vague or too impractical." The fault, he feels, lies with the techniques usually used. "Either the teacher 'appreciates' Shakespeare and Milton and Spenser day after day, hour after hour; or he emphasizes the historical and biographical, the era and the writer's personal activities in the era; or he interprets the material word by word, line by line." And, says Loy, "there is no surer way of destroying all student interest and of making certain that nothing of great value is taken from the

literature class than teaching procedure based on any of these three methods." Instead, it is "the responsibility of the true teacher of English to give practical meaning to the subject of literature. He must make it a potent force in the building of a new society, a better world. He must give the future service man and woman, something to carry to the battlefield and to the conference room, something that is an addition to the mind and to the soul of a man. . . . The university English staff must see to it that its students are grounded in aesthetics, in social and political history, in philosophy. In turn the high school teacher to a lesser extent must do the same. Then, and only then, will the young man and the young woman find something of use and of value in literature. Then they will understand how their emotions are aroused, why men have written as they have, and what is sound and unsound in our ideologies today."

A SPECIFIC IMPLEMENTATION OF these ideas is suggested by E. C. Drake in the October *Harper's* in his "Renegotiate the English Teachers!" Drake feels that the making of good citizens, the development of an appreciation of our country's tradition, is as much the responsibility of the English department as any other and is definitely related to the problem of giving literature meaning and forming a taste for good writing. He argues that if required courses in college, as against electives, become more stringent, English and history departments are going to benefit principally. What will they do with the greater number of hours given them, he asks? He advocates the introduction of American historical literature into English courses, for one reason, because "the English departments are teaching nothing. The perfect crime has been committed by college English departments. . . . No one even suspects the body is there." They teach the bare bones of composition and survey courses which "neither accomplish education themselves nor inspire to self education. Least of all do they accomplish anything distinctively

American." So, says Mr. Drake, "let us renegotiate the English teachers. Instead of beginning with composition and survey, let the English teachers begin with content. It would be more to the point than their present procedure if they began with a handful of documents whose roots are deep in America, for we are undeniably at a time when an education toward public thinking overbears in importance the education toward general letters. . . . If the colleges will base their required English on two or three nineteenth century papers (the Toombs and Phillips addresses and a selection from the Lincoln-Douglas debates, for example), or a similar group of Revolutionary War papers, or indeed any noteworthy list of like nature, they will do a great deal more than they have been doing to impart a taste for literate expression. They will, furthermore, take a sound step toward education for responsible citizenship."

TWO OTHER ARTICLES WHICH PRESENT information which would help any teacher attempting to put Loy's "true bill for English" into practice is Nettie J. Tillet's "Poet of the Present Crisis" in the *Sewanee Review* for July-September, and "The Deserted Village: Goldsmith's Social Doctrines" by Howard J. Bell, Jr., in the *Publications of the Modern Language Association*. The first discusses the contemporary significance of the poems of Wordsworth, especially the sonnets; the second gives evidence that Goldsmith's poem is not alone a description of a rural community but an indictment of social issues current in his day and, unhappily, in our own also (see, for example, the problems of Maine, New Hampshire, and Vermont).

IN CONNECTION WITH THESE SUGGESTIONS for integrating literature with history and the social sciences, it is well for English teachers to keep in mind that philosophers and the historians are also taking stock and suggesting liaisons. One of the most recently vocal is Theodore M. Greene, whose "History and the Liberal Arts" ap-



pears in the autumn *Yale Review*. Briefly, Greene's thesis is this: "Our society today needs above all else instruction in the art of developing responsible maturity, and the contemporary historian has a wonderful opportunity to promote such instruction by exemplifying this spirit in his interpretations of the historical process. To seize this opportunity he must have a truly philosophical temper. . . . Philosophers and historians today as never before should help one another to achieve a mature perspective on life."

AND, FINALLY, TO ROUND OUT THE view, two important and contentious articles on labor education appear in the autumn *Kenyon Review*. P. Magg writes on "Education for the Age of Labor," surveying the programs of such labor schools as the Abraham Lincoln School in Chicago, the Philadelphia School of Arts and Science, the George Washington Carver School of Harlem, and the Jefferson School of Social Science, and compares them with the New School in New York. In "Education for the Age of Power," Gorham Munson discusses the relationship of labor education to liberal education and advocates a much broader base for the education of workers than that discussed by Magg.

AND NOW TO STEP LIGHTLY AND briefly to other matters. For those interested in the theater, the October *Theatre Arts Monthly* carries an interesting biographical essay of Paul Robeson by John K. Hutchens, and the summer *Sewanee Review* an important summary article, "Expressionism—Twenty Years After," by A. R. Fulton. This last is, in effect, a brief and telling history of the contributions of expressionism to the American drama, making possible and leading up to, for example, such a play as *The Skin of Our Teeth*. Fulton concludes that "it did not produce a great play. But in freeing the drama from stultifying convention, in widening old avenues of expression and in opening new ones, expressionism encouraged playwrights to

experiment. It has been a stimulating force in modern drama."

ANYONE WITH IRISH INTERESTS will be delighted to know that new writers and a new literature are arising in Belfast. In the May issue of the *Cornhill Magazine* Tom Harrisson describes them in his "Ulster Outlook," saying in conclusion: "Ulster is a community on the move with new hopes and resolutions, and with a rapidly increasing self criticism and native culture. Many individuals are working with a new interest and integrity. The atmosphere is optimistic. Nothing like so depressed and apathetic as in England or Eire." What it is like in Eire, and particularly in Dublin, at the present moment, is described in the same number of the *Cornhill*, and delightfully illustrated, by Osbert Lancaster in his "Seventh City of Christendom." There, however, according to Lancaster, the old writers still dream of the past, and the new ones look to the future, and neither are doing much writing.

THE SEPTEMBER *SOVIET RUSSIA Today* contains "A Chekhov Anniversary" by Isidor Schneider, describing recent memorials held throughout the Soviet Union commemorating the fortieth anniversary of the death of Anton Chekhov. The high points of the tribute occurred in the towns where Chekhov had spent parts of his short life. Busts were unveiled, museums dedicated, and in Moscow the Art Theatre opened a cycle of Chekhov dramas with a new production of the *Sea Gull*, and the Moscow Philharmonic Society gave a series of memorial concerts.

IN NEW YORK, ABOUT THE SAME time, the Chinese community and the China Institute in America celebrated the 2,495th birthday of the man they believe was the first exponent of democracy—Confucius. The September *News of United China Relief* reports the doings which included the dedication of "China House," a four-story Georgian structure in New



York City, which is to become the cultural home for Chinese students in the United States, now numbered as about seventeen hundred.

Our educational relationships with Mexico were also marked this fall by the visit to Mexico in September by Dr. John W. Studebaker, United States commissioner of education, and Dr. John C. Patterson, chief, Division of Inter-American Educational Relations, U.S. Office of Education. *Education for Victory*, October 3, reports that "the purpose of the visit was to enable the Minister and the Commissioner and their associates to exchange views with respect to reciprocal educational relationships between the two countries. To this end some definite plans were developed, one of the most important of which was the recommendation to their respective governments that a continuing Mexican-American Joint Commission on Educational Exchange, to consist of three persons from each country, be established. It is the plan that the Joint Commission shall meet twice each year to develop policies and programs in the field of education that shall be mutually helpful to the two countries."

A SIMILAR RELATIONSHIP IS BEING developed with our neighbor to the north. The American Council on Education has announced that, acting in conjunction with the Canada and Newfoundland Education Association, the Canadian Teacher's Federation and the National Conference of Canadian Universities, there has been established a joint Canada-United States Committee on Education. This committee "seeks to provide consultation among educational leaders and associations of the two countries and to aid in developing educational programs for strengthening the respect and understanding which citizens of each country now have for one another." This committee, unlike the first, however, is nongovernmental. Its first meeting was held in September at Niagara Falls, Ontario, at which time a statement was adopted, which is soon to be issued in pamphlet form. A proposal

was also unanimously indorsed for the establishing of a United States-United Kingdom Committee on Education.

THE ANNUAL EDUCATION ISSUE of the *Saturday Review of Literature*, September 16, is devoted exclusively to higher education and well worth taking some trouble to secure. Its guest editor is Ordway Tead, who is chairman of the Board of Higher Education, New York City; and the contributors are a distinguished group. Here, without any attempt to summarize the magazine as a whole or even any of the articles, we offer some quotations as samples and as worth while in themselves:

"... But it unquestionably has supplied the occasion for the well-nigh revolutionary thinking of hundreds of educators who despite the complacent effort of many to 'go back' will find that they must inexorably go forward. The yeast is at work; the profound discontents with process, product, and person have now had their unrestrained expression. And we, along with the entire globe, are again on the march educationally, again scrutinizing purposes, premises, methods, again assuring each other that we believe in education—but not for what it has delivered so much as for what it promises and must promise in so distraught a world as ours. . . . I hazard the guess that educators will turn much more fully than now to great books—as against over-simplified textbooks—but that they will not be allowed to become a fetish and will be thought of in more inclusive terms than merely 'the one hundred books.' . . . Implicit . . . is the appalling elaboration of new knowledge in new divisions and subdivisions of the familiar scholarly disciplines or departments. How to get teachers—to say nothing of students—to see the forest for the trees, is a baffling problem. How, therefore, to bring students to any sense of the unity of knowledge that means genuine insight beyond verbal facility is an all but unsolved dilemma. . . . *The problem of trying to attain some coherence* and interrelatedness remains a crying one, and even to keep on

calling attention to it may eventually yield results. . . ." (From "Education Is People" [editorial], by Ordway Tead.)

".... For the truth is that education for leadership must coordinate and effectively present the three great divisions of ancient and modern learning: science, social science, and the humanities. .... A false 'specialization' that chooses to neglect even one of these fields is like a three-legged stool with only two legs. .... Leadership is not something concentrated at the top. It must permeate the body politic. There must be leaders of opinion in every village, in every club, in every classroom. The problem is to prepare men fit for office and to prepare those who vote to choose wisely. .... Technologically we are the wonder of the world, but in the realm where circumstances demand virtue and political fitness—high character, the attitudes of objectivity, a disinterested understanding of the springs of human action—we have not yet been truly successful. ...." (From "The Making of Leadership," by Harry J. Carman.)

".... The mind of the student must not rest exclusively on the forty hours per week in which he will earn a living. Educators cannot overlook the seventy waking hours that will be devoted to marketing, reading, family life, civic life, and recreation. These activities will determine his happiness, beyond anything available in most occupations. The first step in orientation is to achieve student awareness of this situation. ...." (From "The 'Last Chance' Curriculum," by George D. Stoddard.)

"It is precisely in our best universities that many students, overfed with factual, specialized, and isolated knowledge, live on starvation diet in respect to the emotional and intellectual forces in which productive personal and social development must be rooted. Many American young people feel this defect painfully. They are hungry and groping for help in their effort to understand themselves and their future re-

sponsibilities in a critical era of our society." (From "The Literature of Education," by Robert Ulich.)

ROBERT HERRING, EDITOR OF *LIFE and Letters Today*, which is keeping the hearth warm for the *London Mercury* and *Bookman* for the duration, reports in the August issue the rebirth of several magazines which went out and have returned with the lights in Britain. Two are *Wales* and the *Welsh Review*, both of which seem to be much occupied with the Welsh national theater. Several new magazines have also appeared recently, among them *Scottish Art and Letters* and *Here Today*. This last represents a new departure which might profitably be tried in certain cities here. "It is not an addition to the 'little magazines' but an attempt to apply certain features of their technique to the circumstances of a provincial town." In this case the town is Reading, and one of the lead articles is on the Reading repertory theater.

AN ENGLISH POET WRITES IN THE October number of our own *Poetry* on "Form in Modern Poetry." He is D. S. Savage, who won this magazine's Jeanette Sewell Davis Prize in 1938, and whose books of poems include *The Autumn World* and *A Time to Mourn: Poems 1934-43*. He is also the author of a volume of criticism, *The Personal Principle*. The purpose of Mr. Savage here is to set down a few principles to help the contemporary reader distinguish between superior and inferior contemporary verse. It is the presence or absence of form in any poet's work which the reader must be able to recognize, he believes, and "form in poetry is an inherent quality, manifesting itself from within and determining the outward structure." "Form is always the effect of *rhythm* and rhythm is the expression of *emotion*, which is the energy radiated by the poet's mind when it is working at high tension, faced with the inner necessity of grasping and comprehending experience." He analyzes poems of Marianne Moore, Sacheverell Sitwell, and Ezra Pound, to illustrate lack of form, and those of T. S.

Eliot, Isaac Rosenberg, and Thomas Hardy to show where it exists.

AN AUTHOR WHOSE FIRST PUBLISHED work appeared in the January, 1923, issue of *Poetry* was Ernest Hemingway, who is the subject of an article by Malcolm Cowley in the September 23 issue of the *Saturday Review of Literature*. In a poll conducted recently by the *Review* among its contributors as to whom they considered the leading American novelist of the last twenty years, Hemingway as a novelist received twice as many votes as the second contender, Ellen Glasgow. The editors felt it significant that no one of his novels was selected as being the leading American novel, remarking that "it reflects an important distinction between a single great book and the cumulative work of a writer." Cowley feels that the cumulative strength of Hemingway as a novelist is because of the "lasting vitality" and "wealth of connections between one book and another." "His four novels," he writes, "might be considered as the four acts of a single drama dealing with the conflict between individuals and the chaotic society existing between two wars; each act in turn advances the plot, besides casting a new light on the situation treated in the preceding novel. Moreover, it can be discerned, his short stories and even his two non-fiction books contribute to the same emotional pattern." The major portion of the article consists of ten prefaces written by Cowley to precede the selections reprinted in the "Viking Portable Hemingway" which explain this pattern.

TWO NOVELISTS WRITE OF THEIR own problems in the October *Writer*. Betty Smith, author of *A Tree Grows in Brooklyn*, explains herself in "Road to the Best Seller" as an individualist who writes because she likes to write and has never done any of the things currently supposed to be helpful in producing a best-seller.

Hervey Allen, in an essay reprinted from the *Atlantic Monthly* explains the relationships between "History and the Novel." History and the historical novel are alike in containing two kinds of truth, the factual

and the philosophical. The historian, however, is morally bound not to depart from factual truth while the novelist is *under obligation* to alter facts, providing the psychological truth demands it. This is because "the novelist appeals to the imagination and emotions in full play; the historian . . . coolly informs the intellect about the past." The author of *Anthony Adverse* has discovered that the two worst difficulties in writing a historical novel are "the shaping of the whole story into a design that is part of a grand pattern of historical events, pregnant with important meaning." The second is to fit the source material into it. The various methods which Allen took to surmount these difficulties in writing *The Disinherited* conclude a very interesting self-portrait of an author at work.

THE KAY KYSER SCHOLARSHIP IN Dramatic Art has this year been awarded to Nicholas Lindsay of Hartford, Connecticut, who arrived at the University of North Carolina after one year at Hillyer Junior College, Hartford, where he worked in a steel mill at night and attended classes during the morning. A committee of University of North Carolina officials each year selects the person to receive this scholarship given by Kay Kyser, the famous impresario and former member of the Carolina Playmakers. Anyone who is qualified for admission to the university may apply for this scholarship, which is awarded on the bases of character, scholastic rank, qualities of leadership, achievements, and promise of future distinction in dramatic art. It provides for one year's study at the university.

THE *EDPRESS NEWS-LETTER* reports that the last of the major medical schools to exclude women has finally yielded to the march of time. The board of overseers of Harvard College has approved a recommendation of the Medical School faculty that women be eligible for admission. Already approved by the Harvard Corporation two months ago, the ruling will become effective in the fall of 1945.



## Books

### THE SHOCK OF RECOGNITION

The paralysis of original thinking which commonly overtakes anthologists, who rely for their selections not only on standard authors but on standard anthologies, by no means afflicts Edmund Wilson's garner of American criticism,<sup>1</sup> for the book presents a fresh consideration of our literature to be taken seriously and heartily enjoyed. Not even its limitations are, as a rule, commonplace.

The point of view does bear a certain resemblance to a series of British essays by our living poets on their predecessors. There the formula was to set a post to catch a poet. Here the anthologist's aim is to show how certain eminent writers both of prose, and of verse appeared in the eyes of others. In most cases the writer and his subject are contemporaneous and American; but exceptions occur, as when D. H. Lawrence writes on eight of our leading figures of the last century. Some twenty critics discuss a considerably larger group of authors. Relatively few book reviews are given; essays are preferred; and even short biographies, letters, and memoirs are occasionally used.

The happiest distinction of the book is that it contains, on the whole, so much significant and highly readable matter. In most cases we have indisputably able authors represented by some of their best work. Items are occasionally balanced one against another, and a fairly good sense of proportion is attained. Some selections are questionable, not through any doubt as to their merit, but because they are easily available elsewhere. This, however, can apply to only part of the volume, which presents certain material that will presum-

ably be to its readers both new and comparatively inaccessible.

An unusual feature, making the book more readable and less learned than others, is the relatively few items and hence their considerable length. Henry James and D. H. Lawrence receive approximately one hundred and fifty pages each, and Poe, Bayard Taylor, and Henry Adams about one hundred pages. In verse we have the two Lowells with the earlier and later *Fable for Critics*. A useful collection of miscellaneous passages records the friendship of Whitman and Emerson. All these are indeed substantial selections. Emphasis falls upon the nineteenth century; selections from more recent authors are both briefer and less felicitously chosen.

The book is emphatically an anthology; in the apt and modest forewords which introduce each selection no notable contribution is attempted or achieved. These are sometimes spirited, sometimes perfunctory; but they never dwarf the main text, as commentaries by more garrulous anthologists have been known to do. In themselves they contribute no critical program whatsoever. Minor exceptions may, of course, be taken, as in the case of the familiar observation that E. A. Robinson's heroes are failures in society and spiritual conquerors. Excluding the early and unimportant Captain Craig, there are no "heroes" in his poems, while his characters rarely answer to this oft repeated but nevertheless uncritical description.

Some of the selections are far too well known and indisputably admirable to call for comment here. Among the happier and less familiar choices are Bayard Taylor's lively parodies. Many of the best pages—perhaps too many—deal with Hawthorne. Among his mere American associates Santayana seems more condescending and Olym-

<sup>1</sup> *The Shock of Recognition: The Development of Literature in the United States Recorded by the Men Who Made It*. Edited by Edmund Wilson. New York: Doubleday, Doran. Pp. 1290. \$5.00.



pian than ever. Concerning the inclusion of D. H. Lawrence, it may be objected that he tells us much that we do not need to know about himself and little about anything else, either in America or elsewhere.

In summary, the book achieves its aim in giving fresh and eloquent evidence of the consequential and dramatic developments of the last hundred years of our literature. Although successfully serving its own special purpose, it leaves ample room for collections by other editors aiming at related but still dissimilar points of view. While in itself a scholarly work, useful for academic purposes, its format resembles a novel and its unpretentious manner makes it desirable for any library. If more college texts in English resembled it, our literary instruction would be much further on the road to intellectual maturity.

HENRY W. WELLS

#### LIBERAL EDUCATION REVITALIZED

During the past year we have been treated to a barrage of books about liberal education, of which three<sup>1</sup> are those which have aroused the greatest discussion. The reason for this new interest in the topic is not far to seek: the war has caused us to attempt a re-evaluation of our experiences and to determine what type of institutions we want to preserve and to establish firmly in the years of peace that follow. All three of the books are critical of present practices in the American colleges but are strong defenses of the institutions which colleges might become.

The three books are as different as their authors. The first, by Professors Greene and Fries and President Wriston, was sponsored by the American Council of Learned Societies and was the product of several minds working together on a common problem. Because its authors were chiefly political economists and philosophers, its method is that of dialectic. The argument

<sup>1</sup> Theodore M. Greene, Charles C. Fries, Henry M. Wriston, and William Dighton, *Liberal Education Re-examined: Its Role in a Democracy*. New York: Harper & Bros., 1943.

Algo D. Henderson, *Vitalizing Liberal Education*. New York: Harper & Bros., 1944.

Mark Van Doren, *Liberal Education*. New York: Henry Holt & Co., 1943.

starts with the major premise—"Democracy can function only in a society of reasonably mature and enlightened citizens"—and goes from this logically "to describe certain pervasive characteristics of American society and American education and to formulate basic cultural ideals and educational objectives." Sparked by the forensic brilliance of President Wriston, it attacks the tragic sense of discontinuity which has almost wrecked our contemporary world.

Mark Van Doren is a professor of literature and a creative writer of high rank, so that his book is written in eminently quotable and beautiful style. Its epigrams are wise and witty. Because, however, he is a literary scholar, his method is much more eclectic than that of any of the other writers. The book is filled with quotations and summaries from Aristotle, Comenius, Thomas Aquinas, Pascal, Newman, Maritain, Adler, Hutchins, and Buchanan. From this list it is fairly easy to see that Van Doren has fallen under the influence of what President Gideonse has called "the gospel according to St. Johns." Van Doren's argument is that the function of a liberal education is to make a person more human and less animal. Therefore it is needed for all men. Its chief results will be wise and virtuous men. He feels there is no such thing as education for democracy, but only good education and bad education, which make good and bad men.

President Henderson of Antioch College has grown up under the practical requirements of an accountant, business manager, and teacher of business administration. His institution is famous for its combination of classroom instruction with practical industrial experience, and therefore we are not surprised when he emphasizes the practical purposes and methods in college education. Education's function to him is chiefly a social one—to prepare "the best brains for sound democratic leadership, to produce liberal individuals ready to facilitate needed change and thus advance culture." Since its function is primarily social, its methods will be those of personnel study, vocational guidance, and research.

In building the curriculums for the colleges of tomorrow, the three books follow the directions suggested in their arguments. Professor Greene recommends mathematics for its logic, natural science for its objectivity, social studies for their influence on human behavior, language for its insights, arts for delight, and religion,

history, and philosophy for the integration of the whole. Within this framework he is inclined to allow a good bit of freedom for the individual program.

Van Doren, however, feels that since the liberal arts are what all men must know, then all the subjects must be prescribed and the curriculum of all students must be the same throughout the four years. For the curriculum he goes back to the trivium and quadrivium of the Middle Ages and summarizes the first as language and the second as mathematics. Following the St. Johns College pattern, he recommends the reading of great writers greatly and stresses the disciplinary values of the classics.

President Henderson recommends that the curriculum of the new college be constructed around the problems of our contemporary society. For example, housing, relief, health, and local politics in the first year; industry, agriculture, engineering, and disease in the second year; customs, morals, psychologies, labor organization, and regional planning in the third year; and economic planning, population, education, and world order for the fourth year. He feels that the students should show their advancement through a series of thorough theses produced by research methods during their four years.

Although the three books approach their problem from different directions, they really are seeking a common goal—a better-integrated program of education for the preparation of citizens in a democracy. Greene, Fries, and Wriston argue about it; Van Doren quotes judiciously and hammers out phrases; Henderson describes concrete techniques. Van Doren feels that, since this integration was achieved by the ancient Greeks and the medieval schoolmen, we should adopt their methods for our own day. Greene prefers to work out the categories of the functions of the human mind which require training and to build liberal education to improve these functions. Henderson begins with the needs of society rather than the individual, and from the problems he tries to suggest the methods of solution. The three books are therefore complementary one to the other and form an excellent trilogy of liberal education in our day. Not that they have answered all the problems. More books on this vital topic are surely on the way.

CARTER DAVIDSON

Knox College

## HELPING RETARDED READERS IN COLLEGE

For a number of years the elementary and secondary schools have provided remedial instruction for pupils who failed to develop reading ability rapidly enough to meet the needs of school and life situations. More recently, remedial reading services have been introduced at the college level. Although the need of instruction in reading in college is widely recognized, the introduction of such instruction has awaited the experimental development of techniques and materials of instruction suited to the level of maturity of college students. A new book<sup>1</sup> attempts to remedy the situation by clarifying and defining the status of instruction in reading in college and by suggesting practical remedial techniques for such a program.

The book begins with a survey of the need for remedial instruction in reading and the current practices in colleges and universities. The presentation evaluates reading instruction as an extra-curricular service, as a unit in some other course, as an independent course, and as clinical service. Considerable emphasis is placed on clinical service as developed at the University of Minnesota. The diagnosis of reading deficiencies by means of tests, observation, and case histories is given detailed consideration, and a variety of remedial techniques in improving the mechanics of reading, building vocabulary, increasing rate of reading, improving comprehension, and developing critical reading are described. Finally, a practical reading program, based primarily upon the author's manual, *Improve Your Reading*, is presented. The Appendix contains a comprehensive description and evaluation of reading tests for use at the college level.

The book is a very practical approach to problems of remedial instruction as gained through actual experience with students. The discussion of diagnosis is thorough, and

<sup>1</sup> Frances Oralind Triggs, *Remedial Reading*. Minneapolis: University of Minnesota Press, 1943. Pp. viii + 219.

most of the instructional techniques have been developed experimentally. But, by providing only for students with reading deficiencies, the volume is limited in scope and application. No attention is given to problems of developmental reading or continued growth in reading ability. A more comprehensive program of reading instruction at the college level will give considera-

tion to means for promoting growth in reading ability on the part of all students. *Remedial Reading* will be of interest, however, to both administrators and teachers who are responsible for remedial programs in college.

J. M. McCALLISTER

HERZL JUNIOR COLLEGE

## In Brief Review

[Mention under this head does not preclude review elsewhere.]

### FOR THE GENERAL READER

*The World of Washington Irving.* By VAN WYCK BROOKS. Dutton. \$3.75.

In time sequence this volume precedes *The Flow-ering of New England* and *New England Indian Summer*. The survey opens with a quotation from Parson Weems and a description of Philadelphia (1800), then the nation's art and intellectual center. After discussing the cultural life of New York, New England, the South, and the West, Mr. Brooks uses as a background for the great literary figures and lesser folk of the day the vigor and color of western expansion. Political and social history are used to interpret writings of leading authors. October Book-of-the-Month Club selection.

*New Directions 8: An Annual Exhibition Gallery of Divergent Literary Trends.* New Directions. \$3.50.

This anthology, which includes both beginning writers and others who are experimenting with new forms, presents fresh trends in present-day writing. This volume presents North American and Latin-American sections, with several significant contributions from various other nations. Notes on contributors are included. From editor's notes: "Our effort here has been, and will always be, to foster and cherish the principles of experimentation, of variation from the norm, and original if sincere, self expression."

*Leave Her to Heaven.* By BEN AMES WILLIAMS. Houghton. \$2.75.

"Leave her to heaven/And to those thorns that in her bosom lodge, / To prick and sting her."  
—HAMLET.

To the seven deadly sins Williams adds *jealousy*—that devouring jealousy that seeks exclusive possession. Ellen Brent was such a possessive woman, but the man she married was her opposite. In telling the story of Ellen, Williams has used (but used well) all the tricks of a thriller, including a vivid court scene. A psychological study.

*Earth and High Heaven.* By GWETHALYN GRAHAM. Lippincott. \$2.50.

A drama of human relationships. Erica Drake, newspaperwoman, a daughter of the Montreal Drakes, and Marc Reiser, a young Jewish lawyer, fell in love at sight. Both families objected and warned the lovers of troubles ahead; the lovers studied, worried, discussed their situation and their possible tragic future: hostile families, uncongenial backgrounds, intolerance, children, social standing. The reader will enjoy seeing the tale unfold. The sequel will be more difficult to write—looking backward after twenty-five years: right or wrong.

*Author's Choice.* By MACKINLAY KANTOR. Coward-McCann. \$3.50.

The author tells why the stories in this volume are his favorites; discusses writing—editors and prices.

*When Johnny Comes Marching Home.* By DIXON WECTER. Houghton. \$3.00.

A chronicle of what happened when the boys came home from the Revolution, the Civil War, and World War I. A "Life in America" prize book.

*Citizen Toussaint.* By RALPH KORNGOLD. Little, Brown. \$3.00.

A biography of the Negro slave who became the liberator of Haiti. Despite his admiration and his enthusiasm for this early nineteenth-century revolutionist, the author describes his cruel side.

*People on Our Side.* By EDGAR SNOW. Random House. \$3.50.

The author of *Red Star over China* writes of Russia, China, and India: their part in this war and their social and economic problems. There are shorter discussions of Africa, Burma, Iran, and Iraq. November Book-of-the-Month Club choice.

*The French Impressionists and Their Contemporaries.* Text by EDWARD ALDEN JEWELL and AIMEE CRANE. Random House. \$5.95.



A collection of the greatest paintings by Van Gogh, Manet, Renoir, Cezanne, Picasso, Corot, and others. Fifty-two plates in color and one thousand in black and white.

*The Middle Kingdom: Poems 1929-1944.* By CHRISTOPHER MORLEY. Harcourt. \$2.00.

Poems never before in book form: more "Translations from the Chinese" and two-score short poems in the whimsical Morley manner.

*Anything a Horse Can Do: The Story of the Helicopter.* By COLONEL H. F. GREGORY. Reynal. \$3.00.

An expert on the helicopter, Colonel Gregory writes in a clear, informal manner of its history, future, and possibilities. Illustrated.

*China: Country of Contrasts.* By MARY A. NOURSE and DELIA GOETZ. Harcourt. \$2.50.

Fascinating glimpses of a varied and picturesque country. Informal and friendly. Illustrated.

*Combat Correspondent.* By LIEUTENANT JIM LUCAS. Reynal. \$2.50.

"The first book to come from the Marines' special corps of fighting writers who report on the battles they fight in" (cover).

*Shakespeare.* Viking Portable Library. \$2.50.

In this edition suited to soldiers' kits: *Hamlet*, *Macbeth*, *Romeo and Juliet*, *Caesar*, *Midsummer-Night's Dream*, *As You Like It*, *The Tempest*, and passages from other plays; all the songs from the plays, all the sonnets, and an index to a thousand quotations.

*Hemingway.* Viking Portable Library. \$2.00.

A comprehensive selection including *The Sun Also Rises*, *In Our Time*, Hemingway's own choice of his short stories, the final chapter from *Death in the Afternoon*, and long passages from each of his other novels.

*World's Beginning.* By ROBERT ARDREY. Duell, Sloan. \$2.50.

Time: Twenty years hence, after the end of World War II, which was followed by race riots. "Something was gone. Something that rested on terror and injustice and insanity and frustration. . . . We were growing up, we human beings. . . . There are things of beauty in the world of a child which cannot be carried on into man's estate . . . worlds lost and worlds beginning." In business total employee participation had come. A provocative and readable novel.

*R: Prescription for Permanent Peace.* By WILLIAM S. SADLER, M.D., F.A.P.A. Wilcox & Follett. \$2.00.

A well-known psychiatrist traces responsibility for the war to the national paranoia which has

dominated the peoples of Germany and Japan for the last hundred years. The doctor offers a prescription for a permanent cure and outlines policies for the future world leadership.

*The Road to Serfdom.* By FRIEDRICH HAYEK. Foreword by JOHN CHAMBERLAIN. University of Chicago Press. \$2.75.

The author has spent about half of his life in Austria, in close touch with Germany. He asks: "Are the democracies unknowingly traveling the totalitarian road? It is necessary now to state the unpalatable truth that it is Germany whose fate we are in some danger of repeating. The danger is not imminent, it is true, and conditions in England and the United States are still so remote from those witnessed in recent years in Germany as to make it difficult to believe that we are moving in the same direction. . . . Only if we recognize the danger in time, can we hope to avert it."

*Land of the Free.* By H. C. HOCKETT and A. M. SCHLESINGER. Macmillan. \$5.50.

A short comprehensive history of the United States through centuries of development. "Throughout, the authors have tried to take their soundings in the deeper currents of American political and social development and to show the strength, direction and significance of the flow." They have sought to make this an interpretative history, placing special emphasis upon men, events, and conditions which have developed the American way of life—the ideals and spirit of our people. Homer C. Hockett, professor of history, Ohio State University, and Arthur M. Schlesinger are authors of *Political and Social Growth of the American People*.

*Mainstays of Maine.* By ROBERT P. TRISTRAM COFFIN. Macmillan.

The mainstays of Maine, we judge, are food—and men who enjoy it and women who prepare it, children who eat it and grow up to be poets, philosophers, or good plain workers. Coffin says: "I think I am writing about the old virtues we think of as part of our culture: resourcefulness, ingenuity, boldness and imagination." Good, strong words. If you want to know how to cook baked beans, father's dumplings, eels, etc., this is your book.

*Immortal Wife.* By IRVING STONE. Doubleday. \$3.00.

Jessie Benton, daughter of Missouri's fiery senator, early determined to marry a man whose career she might share (or shape). The famous explorer and western pathfinder, John C. Frémont, proved to be the man. As a history of western expansion, the acquisition of California, and early Civil War days, this thrilling biographical novel is excellent reading, although the author has a boundless admiration for the dominating Jessie which the reader may not share.



*Hard Facts.* By HOWARD SPRING. Viking. \$2.50.

The author of *My Son, My Son*, is an Englishman, a journalist and World War I war correspondent. The story of *Hard Facts* opens in 1885; the setting is drab Manchester. Several characters vie for our interest: The vicar, a genuine humanitarian; his new assistant who delights in church ceremonies; a woman and her loyal and devoted brother who is on the staff of *Hard Facts*, a trashy little penny paper that has caught the fancy of the unreading public. An excellent picture of a time and place.

*Green Dolphin Street.* By ELIZABETH GOUDGE. Coward, McCann. \$3.00.

Two sisters, living on the Channel Islands (1830), both loved the boy who was later to live an adventurous frontier life in New Zealand. Years pass and their loves, the sea, and the people make a long and colorful tale. Heavily weighted with description and sentiment. Literary Guild selection for September.

*The Green Continent: An Anthology.* Selected and edited by GERMAN ARCINIEGAS. Knopf. \$3.50.

A comprehensive view of Latin America. Selections from the writings of more than thirty Latin-American writers. In a significant Foreword the editor says: "For the moment our life moves within a gamut that ranges from the almost primitive aspects of the Amazon Jungle to the refinement and culture of our great cities. This life, in its scenery, its historic conflicts, the formation of its great figures and its typical notes of local color, is what the reader is going to find in these pages." Aside from startling facts, the reader will be stirred by many implications of what is to come.

#### FOR THE TEACHER

*Ernest Dowson.* By MARK LONGAKER. University of Pennsylvania Press. \$4.00.

A new biography of this nineteenth-century poet, based on new material, including hitherto unpublished letters of Dowson, Oscar Wilde, and others. Gives an intimate picture from contemporary sources not only of Dowson but others of the literary circles of London and Paris who wrote and sipped their wine and argued between 1890 and 1900.

*The Scholar and the Future of the Research Library.* By FREMONT RIDER. Hadham Press. \$4.00.

A book of importance for teachers, administrators, librarians, and scholars by the librarian of Wesleyan University Library. It discusses the problem caused by the growing mileage of bookshelves in our public and private libraries (Yale Library, for example, in 1849, had about a mile and a quarter of shelving; in 1938, had about eighty miles; and, at the present rate of growth, in the year 2040 would have about 6,000 miles of shelves!) and its relation

to the fact that "the whole curious plexus that we call 'civilization' is directly and absolutely dependent upon the existence and availability of books." Rider's solution, which would cause many changes in present library practices, is the use of micro-cards and is here very carefully worked out and set forth for all to examine and evaluate.

*The Teacher's Word Book of 30,000 Words.* By EDWARD L. THORNDIKE and IRVING LORGE. Bureau of Publications, Teachers College, Columbia University. \$2.85.

An extension of the Thorndike *Teacher's Word Book* published in 1921 and of the extension of it to include 20,000 words published in 1931. Its purpose is to enable the teacher to know not only the general importance of each word so far as frequency of occurrence measures that but also its importance in current popular reading for adults.

*Education in the Armed Services.* Department of Supervision and Curriculum Development, N.E.A. (1201 Sixteenth St.) Washington, D.C. \$0.50.

A pamphlet which attempts to provide for school people a picture of the training programs of the armed services, presented through a series of representative statements of members of the training staffs of the Army and Navy, statements selected to show major policies at work and practices which have been widely followed.

#### FOR THE STUDENT

*Modern Writing.* By WILLARD and MARGARET FARRAND THORP. American Book. \$2.10.

This book has been designed for use in college courses in composition. Its approach is fresh and stimulating because the method of selection used in the making of this anthology of contemporary writings has been based on the premise that the twentieth-century has experimented in writing. We have a new prose timed for our modern minds. Old literary forms have acquired new complexions, and new forms have been developed. The contents therefore include sections devoted to good reporting, news commentary, news column, etc., as well as to new types of biography, such as the profile. The selections have been chosen, however, not only as examples of good recent expository prose but also because of their intrinsic interest and because they lend themselves to analysis and to the study of form.

*Argumentation and Debate.* By LIONEL CROCKER. American Book. \$2.50.

A textbook designed to show the student the art of putting the theory of debate into practice. Current examples are used and analyzed to show how the principles work. Several argumentative speeches by contemporary leaders are analyzed to show how carefully they prepare their manuscripts.

*A new book of readings and exercises for  
a closely coordinated course in  
reading, writing, speaking  
and listening*

# ENGLISH AT WORK

Edited by GRANT, VAN GUNDY & SHRODES

The first section of this book gives training in reading for comprehension, with selections from scientific and semi-technical prose. The second section on "Reading for Opinion" contains articles from books and periodicals on topics of particular pertinence today in the fields of economics, political theory, education, etc. The third and last section teaches the student to read for implications, with selections from standard literary works of fiction, poetry, drama, and criticism. The exercises accompanying the readings give integrated training in speech, writing, intelligent reading, and attentive critical listening. Vocabulary building and grammar exercises are included. Phil S. Grant is on the staff of the University of California at Berkeley. Both Miss Van Gundy and Miss Shrodes are on the staff of Stockton Junior College.

*Published October 10th. \$1.80*

**The Macmillan Company • 60 Fifth Avenue, New York 11**

## BOOK NOTES

### AMERICAN THINKING AND WRITING

By J. M. Bachelor, *Miami University*  
and R. L. Henry, *Carleton College*

**R**ICH in thought and content, this American anthology combines a collection of fifty essays by contemporary authors with a condensed course in composition, presented in the form of unique and stimulating study material and a brief handbook. The essays are grouped under such topics as Some Typical Americans, Education, Science and Culture, and Democracy and the Future.

565 pages \$2.50

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